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MUSIC JOURNAL



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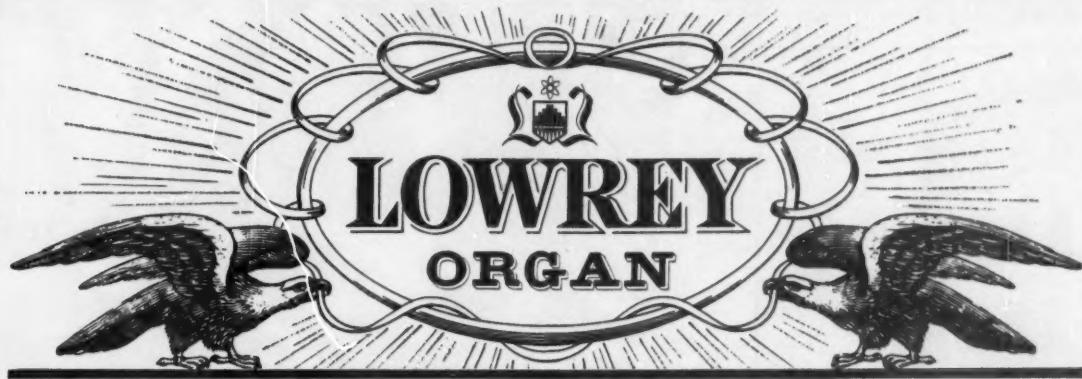
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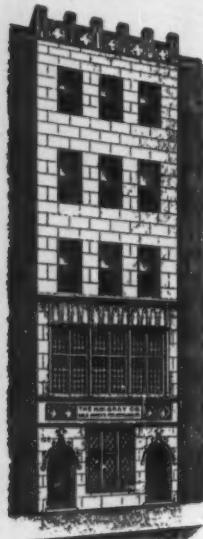


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MUSIC JOURNAL

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meet the author



RICHARD RODGERS



ALDERMAN H. F. JENSEN



WALTER PISTON



ELVIS PRESLEY



ELEANOR STEBER



W. PARKS GRANT



HOWARD HANSON



VERNON DUKE



HAROLD FARBERMAN



JOHN BROWNING



PHYLLIS CURTIN



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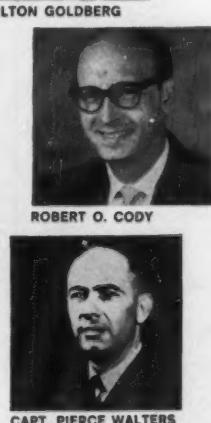
MILTON GOLDBERG



GUNTHER SCHULLER



FRANCO CORELLI



CAPT. PIERCE WALTERS



E. R. YARHAM

PAUL FREEMAN, the gifted painter of this month's cover, has permanently established himself in international art circles via one-man and group shows in New York, Philadelphia, Paris and Tel Aviv, among others. *Music Journal* is proud to be the first publication in its field to recognize the value of Mr. Freeman's work.

RICHARD RODGERS is a name synonymous with the American musical stage. Some of the most successful musicals of all time are to the credit of "Rodgers and Hart" and "Rodgers and Hammerstein". The refreshing candor of his reminiscences (as they are heard in the Heritage series, another valuable film of National Educational Television) is excelled only by his talent and success. His new musical, *No Strings*, for which he also wrote the lyrics, is scheduled to open in the Spring.

WALTER PISTON, the dean of American composers, holds a prominent place in international concert halls through his highly regarded music and in university classrooms where his books on harmony, counterpoint and orchestration are held in very high esteem. More of his thought-provoking ideas are available on the Heritage film series distributed by National Educational TV and Radio Center, New York City.

ELVIS PRESLEY, the first "star" of the Rock 'n' Roll era, presents his views here as a continuation of *Music Journal's* coverage of the pros and cons of this new music. He has kept his contemporaries hopping and each new Presley release on RCA Victor Records usually sells more than 1 million copies. His latest album, "Something For Everybody", is already well on the way to establishing a record sale.

EARL NESS has become a distinguished name in the choral field, specializing in oratorio. His uncompromising ideals are supported by recognized musicianship, perseverance and devotion to the art, not to mention outstanding results with the Philadelphia Oratorio Society. Head of the organ and choral departments at the Philadelphia Musical Academy, he is musical director of Philadelphia's First Baptist Church and Reform Congregation Kneset Israel.

HOWARD HANSON, famed American composer and director of the Eastman School of Music, has often appeared in these pages as spokesman for Federal subsidies, more performances for American composers and with vital information for educators. Dr. Hanson, a member of *Music Journal's* Advisory Council, is also President of the National Music Council.

VERNON DUKE, composer of such popular hits as *April in Paris* and *Autumn in New York*, has had a distinguished career as a serious composer, having written scores for films, symphonies, cantatas, ballets and musicals. Mr. Duke is also founder and director of the Society for Forgotten Music, an organization which he hopes will be remembered.

ELEANOR STEBER, one of the outstanding prima donnas of our time, is beginning a heavy concert season which will be interrupted for a performance of "Elsa" in *Lohengrin* with the Philadelphia Opera Company. She has 40 operatic roles in her repertoire, will appear this season with the Philadelphia Orchestra, under Eugene Ormandy, and records for *St/and Records*, her own highly successful record company.

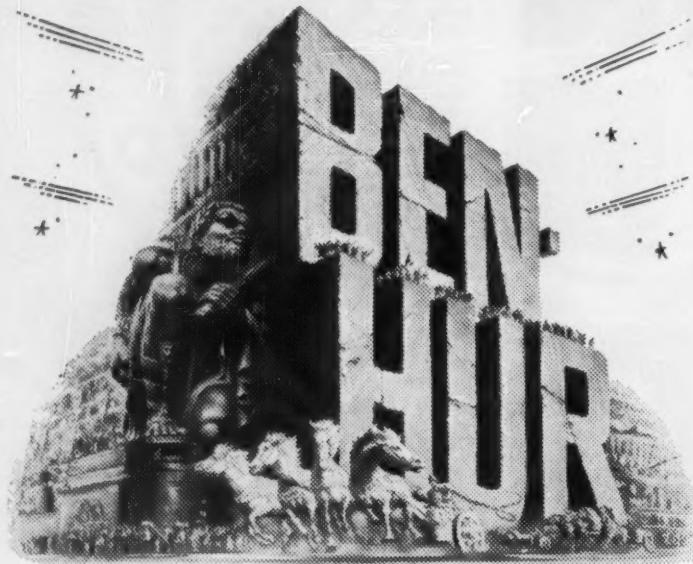
W. PARKS GRANT, the prominent American composer, is presently on the faculty of the University of Mississippi and has taught at Temple University, Louisiana State University and Tarleton State College. Dr. Grant has written several major books, including *Music for Elementary Teachers* and *Dictionary of Musical Terms* and he is music adviser and authenticator for the New Standard Encyclopedia.

HAROLD FARBERMAN, percussionist with the Boston Symphony Orchestra and a rising American composer, is also the director of Boston's New Arts Orchestra. His music has been performed in this country, Europe and Israel under such conductors as Leopold Stokowski. He is presently completing a string quartet for the Lenox Quartet and a woodwind quintet for the Dorian Quintet and his own orchestra has specialized in the contemporary music of Boulez, Stockhausen, Berio and numerous American composers.

E. R. YARHAM is presently teaching at the Roughton Endowed School in Norfolk, England, and received his education at Eaton School and Borough College, London. He recently visited this country as a representative of British Red Cross and has contributed material on musical

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GUNTHER SCHULLER, the son of a violinist in the New York Philharmonic, played French horn professionally with the Metropolitan Opera Orchestra and the Cincinnati Symphony. His classical training served as the basis for his varied experience as a serious composer, teacher at the Manhattan School of Music and music director for the Modern Jazz Quartet. His latest composition, *Seven Studies After Paul Klee*, has been recorded by Antal Dorati and the Minneapolis Symphony Orchestra on Mercury Records. His material is reprinted, by special permission, from The Second Coming Magazine, 200 West 107th Street, New York City.

JOHN BROWNING discusses the unusual perils of his profession. A great deal of stamina will be required to meet this outstanding young pianist's coming season which will include appearances with a dozen major orchestras in the United States and England, a Carnegie Hall recital on November 29th, fifty concerts here and in Europe and recording sessions for Capitol Records.

PHYLLIS CURTIN, recently signed by the Metropolitan Opera, has created many soprano roles in new operatic works by major composers. She has appeared, with great success, throughout the nation and has sung leading roles in American and standard repertoire operas at the City Center in New York. Her forthcoming appearance on the Bell Telephone Hour (October 27), with Nicolai Gedda and Theodore Uppman, promises to be one of the musical highlights of the television season.

FRANCO CORELLI, the Metropolitan Opera's newest Italian tenor, has had one of the most remarkable careers in opera. The 35-year-old, six-foot, 200-pound singer found himself performing at La Scala almost immediately after his débüt in Spoleto, Italy, in 1953. The self-taught tenor is now enjoying tremendous success both in opera houses and on Angel Records, his latest releases being *I Pagliacci* and *Norma*.

MARIE THORNE has taught music handicrafts at Utah State University for five summers and is kept busy the rest of the year with off-campus classes. Miss Thorne has exhibited at MENC meetings and has also developed simplified methods for making more than 70 different instruments for cultural and informal use.

BERNARD P. RABB is now serving as the assistant editor of *Music Journal*. He is a graduate of New York University where he studied with Martin L. Bernstein and Harold Heeremans. A member of the American Musicological Society and a specialist in music history, Mr. Rabb has taken a side in the electronic music controversy in an effective and informative manner.

SHIELDS ReMINE has followed the often ludicrous claque tradition in opera with meticulous care. He received his B.S. degree in journalism from the University of Tennessee and served on the editorial staff of several small and large publications in addition to being co-editor of the Tracy City, Tennessee, "Herald." Active as a freelance writer, Mr. ReMine is presently writing for Standard International and World Scope Encyclopedias.

MILTON GOLDBERG, co-ordinator of instrumental music for the Winnetka, Illinois, Public Schools and Director of the Skokie Jr. High School Orchestra and Band, received his degrees from the American Conservatory of Music and Northwestern University. He is an accomplished violinist and violist and is currently com-

(Continued on page 17)

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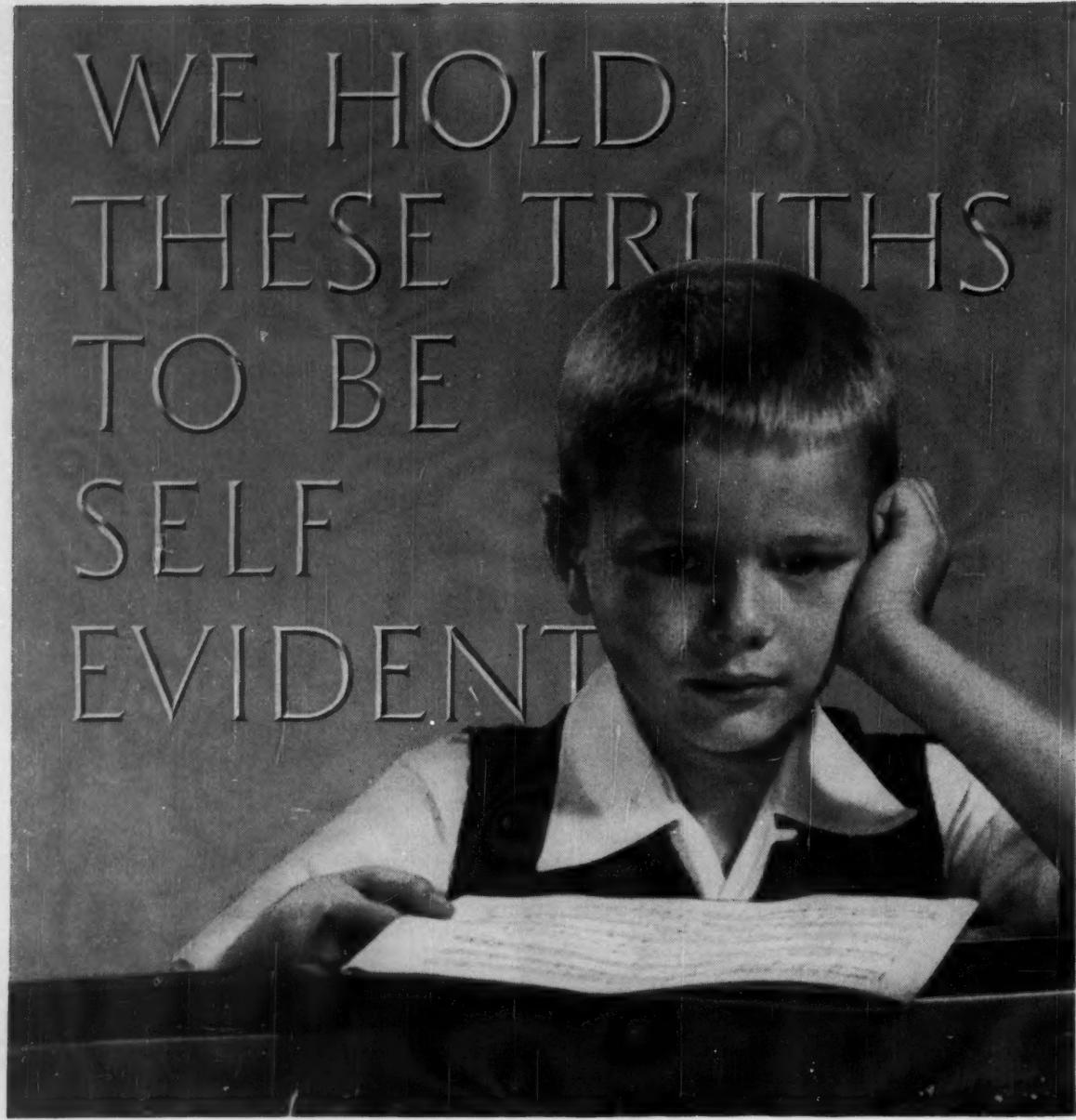
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EDITORIALLY SPEAKING



NOW that the fate of the Metropolitan Opera has been settled by the wise decision of the management and the Musicians' Union to accept the adjudication of Labor Secretary Goldberg, an unprejudiced examination of the real issues may still be in order, with possible emphasis on a few points not yet clarified for the public. Rumors and conjectures have been rampant, including even the suggestion that the Met never really intended to have a 1961-2 season and had made no definite plans for it.

But does anyone believe for a moment that Rudolf Bing would deliberately encourage the Union to make impossible demands for such an end? Or can one take seriously the alternate explanation that these demands were intended to force Mr. Bing's resignation? Both of these ideas are manifestly absurd, and the simple fact remains that the orchestral musicians acted with supreme stupidity in creating conditions that they knew could not possibly be met by any non-profit organization, particularly one that is automatically condemned to the huge annual deficit of the Metropolitan Opera.

If the season had been cancelled, the blame would have rested squarely on the shoulders of Local 802 of the American Federation of Musicians. They not only asked for an increase in wages amounting to more than 50 per cent of the current rate of pay, but they also wanted this money paid for six instead of seven performances per week. In addition, there were some other details such as the insistence on retaining the services of a horn player who had long ago been judged incompetent. Such recklessness clearly invited the curt

cancellation of further negotiations as well as all activity for the coming season. If this cancellation had not been rescinded through the intervention of President Kennedy and the Secretary of Labor, it would have been entirely logical for a majority of the approximately 700 persons affected to bring suit against the Musicians' Union for the restriction of their income, particularly such other unions as the Stage Hands and the American Guild of Musical Artists, representing the individual singers, chorus and ballet, all of whom had agreed to the reasonable terms offered.

Two flagrant errors in the high-handed arguments of the orchestral musicians have not yet been sufficiently noted. One is that an income of about \$8,300 for 34 weeks' work is insufficient for living in New York and inadequate in view of the training, talent and experience required. The other is that such a substantial salary must cover an entire year, whereas a really good musician can easily increase it to at least \$10,000 by some additional playing, broadcasting, recording and perhaps teaching in the 18 weeks of free time at his disposal. If he prefers to loaf, that is his own affair, and the Met should not be held responsible.

As for the supposed inadequacy of \$8,300 for such highly skilled work, how many college professors would be delighted with the guarantee of such a salary for an entire year? And what of the composers of serious music? Hardly any of them can count on as much as even \$5,000 annually and must make a living through other activities.

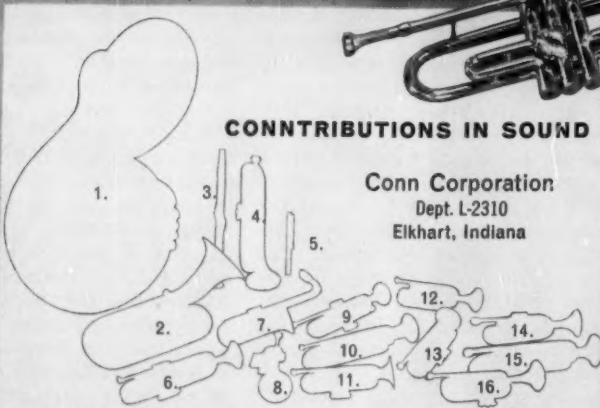
In the world of "show business," to which music belongs, like it or not, the financial returns depend

chiefly on the box office. A performer of any kind is paid according to the drawing power of his or her name. Untalented teenagers with sex appeal are known to command huge fees on television and records as well as in movies and personal appearances. If they bring in comparable sums to their sponsors, the figures are justified. This applies also to the gifted soloists and conductors of the Metropolitan Opera. A singer who brings thousands of dollars to the box office at each appearance is certainly worth whatever the management can afford to pay, and since Caruso's day the stars have actually accepted fees that are modest under the circumstances.

But no orchestral musician has been known to sell a single ticket because of his reputation or skill.

The orchestra as a whole is indispensable, but no man in it is irreplaceable. In fact there are many instrumentalists available who would be glad to play for less money than the Metropolitan offers if permitted by their Union. Since the orchestra actually brings no revenue whatever to the opera house, and since the entire operation is inevitably conducted at a loss, the question is simply "What will the traffic stand?" And the next question is "Who will pay the additional thousands of dollars lost through the unreasonable demands of organized labor?" It is to be hoped that the answers to such questions will be found by Secretary Goldberg. Incidentally, this is the first practical gesture ever made by the U. S. Government in behalf of good music at home. Perhaps the next step will be at least a partial guarantee against the possibly increased deficit created by the Secretary's decision.

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FROM OUR READERS

Charles Pintchman's contribution on Rock 'n' Roll in your April, 1961, issue was more than just an enjoyable reading experience for me. It was that extra charge so many of us need before we will sit down and sound off in writing about conditions and situations that disturb us. Frankly, I am disturbed by R 'n' R for several reasons. Few of our young people today are aware of the thousands of beautiful popular songs that have been in publishers' catalogues for years unless those songs have been revived and re-recorded with the ever-present, you-can't-get-away-from-it-beat. It's a sad commentary, but this condition does exist—though few will acknowledge its existence. I'm not vain enough to think the suggestion I have to offer is the solution. But I do wish that some fine writer with a following of respectful and heedful readers would go to the core of the problem and tell the music-hungry adult public what real harm has been perpetrated by this many-handed, many-mouthed monster that is so feverishly trying to devour our music-conscious population; would report on the dwindling revenues of music publishing firms and recording firms who've stuck to their basic principles of music selection and have firmly refused to produce (or be associated with) the tripe being thrust upon us by the get-rich-quick, jump-on-the-bandwagon writers, publishers, performers, recording companies, distributors and broadcasting facilities.

I don't think we really want to take all the candy away from the kids. We'd just like to have a bit more than the leavings. It would be nice to hear a real hit parade of pretty music again. Sure, we can go buy countless numbers of L.P.s featuring our favorite artists singing old standards and recordings of the latest Broadway musical shows and motion

picture scores. But what about letting us hear some of the fine songs written by the talented writers who may never again be heard if the imbalance of recorded music continues on into the future?

Are there many of us around who have given any serious thought to the R 'n' R situation who honestly believe this big, wide-awake population of ours wouldn't buy good popular music again? Isn't the one thing that scares the money men who're peddling Rock 'n' Roll the fear that kids will stop buying singles if they don't have that beat? Isn't this fear the basic reason why we don't have recordings of new non-R 'n' R songs on singles today?

Have any of those companies producing and selling R 'n' R records tried to sell some of the fine stuff sitting on their shelves waiting for the Rock 'n' Roll craze to die? I don't think so. They are responsible for creating the monster and aren't honest enough to admit it is high time it was laid to rest. Sure, the stockholders would squawk at diminishing dividends. But, isn't there the possibility that dividends might actually increase if the market was widened to bring in adult dollars as well as the nickels and dimes from juvenile allowances?

Some will doubtless feel that I am out to infringe upon man's inordinate right to listen to what he wants to and buy what he wants to. That is not my intent or purpose in writing this letter. I say simply to give the other fellows a chance, too. Those creative musical folk who weren't connected with *You Ain't Nothin' But a Hound Dog* and the hundreds of other nauseating titles tagged onto R 'n' R big sellers, all those musical people who have been dropped by the wayside because they refused to sell their souls to Rock 'n' Roll. The tone of this letter will surely bring the reader to the conclusion that I have an axe to grind. I do! And I can't bury the hatchet until those who are responsible for the condition the music business finds itself in accept the blame and bury the many-voiced monster called Rock 'n' Roll—or at least subdue it a bit.

Jane Brent
Reader's Digest

This is one of the most interesting and helpful *Annuals* I have ever seen. The 1961 *Music Journal Annual* is a tremendous credit and asset to all in music.

Allan Swanson
Milwaukee, Wisconsin

Two articles which appeared in last year's *Music Journal* (1960-61) on the harmonica and its place and use in the field of music struck a most responsive chord. For several years, as part of our music program in an elementary school in Chicago, a Harmonica Band was an important part of our music program. Starting out to be more of a hobby than anything else for the playing of folk tunes and dances, its interest and joy to both children and community soon found it commanding a place of high respect and demand on all of our programs.

John Sebastian's article, *Why the Harmonica*, expressed an idea which should happily have wider acceptance, namely that the measurement of an instrument's place in the family of instruments (as with all media) should not be based on its traditional classification or prestige but on the beauty of the music flowing from the artist's soul and transmuted in and through his medium.

Mr. Cham-Ber Huang's article, *The Harmonica's New Role*, in which he states he finds not only here but in foreign fields and his own country the harmonica being restored to its own popularity and use, gave me hope that its place in the curriculum of the public school music courses will again receive recognition and the children will once again be given the incentive and opportunity to play an instrument which gives them such rare joy and enthusiasm of performance.

Alice G. Whitmire
Story, Wyoming

Congratulations on the 1961 *Music Journal Annual*. That was a fine job of collecting and editing biographical sketches of band and choral directors and should be useful for reference for some time to come.

Marshall Bartholomew
Greenwich, Connecticut

It is wonderful to have such an excellent selection of articles so adroitly written by such fine authorities. In addition, the listing of the many new choral numbers, as well as the vocal and instrumental numbers, is certainly a tremendous help to the progressive music educator. The music fraternity is really indebted to you and your associates for this helpful 1961 *Annual*.

Herman J. Rosenthal
Troy, New York

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!THINGS YOU SHOULD KNOW!

APPOINTMENTS

Harold Heeremans, formerly a member of the Department of Music of Washington Square College of New York University and presently President of the American Guild of Organists, was recently appointed Chairman of the Department of Music of University College, the uptown Manhattan division of N.Y.U. . . . Eugene Ormandy, conductor of the Philadelphia Orchestra, has been named a member of the National Committee for International Cultural Exchange. . . . Pianist Fernando Laires has been appointed professor of piano and artist-in-residence at Oklahoma College for Women in Chickasha. . . . "Mitch" Miller, executive producer for Columbia Records, assumed the post of chairman for the 1961-2 University of Rochester Alumni Fund campaign. . . . Violinist Roman Totenberg will join the faculty of Baltimore's Peabody Conservatory of Music in October. . . . Dr. Howard Hanson, director of the Eastman School of Music, has been elected President of the National Music Council for his tenth two-year term. . . . Harry Farbman, concertmaster and assistant conductor of the St. Louis Symphony Orchestra since 1942, has been named to the faculty of the Indiana University School of Music. . . . American composer William Bergsma was recently appointed Associate Dean of the Juilliard School of Music and Dr. Gideon Waldrop was named Assistant to the President of Juilliard. . . . ASCAP President Stanley Adams announced the appointment of Herbert Gottlieb to the Society's West Coast office. . . . Jerry E. Sirucek, former oboist with the Chicago Symphony Orchestra, and James Pellerite, flutist with the Philadelphia Orchestra, have been named to the instrumental faculties of the Indiana University School of Music. . . . Charles S. Kent, of the Theory Department of Indiana University, has assumed the post of Dean of the Peabody Conservatory of Music. . . . The National Music Council an-

nounced the appointment of Grant Beglarian as Field Representative for the school year beginning September 1, for the Ford Foundation-National Music Council project to place young composers in secondary public school systems. . . . Dr. Harold E. Wright was recently named Head of the Music Department of Northern Michigan College in Marquette. . . . Concert pianist Gyorgy Sandor will join the faculty of the University of Michigan School of Music as professor of piano this month. . . . Franz Bibo, conductor of the City Symphony Orchestra of New York, was appointed Director of the Oberlin College Orchestra and the Oberlin Opera Laboratory Orchestra. . . . William Schuman has been named chairman of a Music Advisory Panel which has been organized to advise the United States Information Agency in its music programs abroad. . . . Murray W. Panitz was recently appointed principal flutist of the Philadelphia Orchestra. . . . Grigg Fountain was named organist and director of chapel music at Northwestern University. . . . Pianist Claudette Sorel will be guest lecturer in piano at the University of Kansas in the 1961-2 academic year. . . . W. Tegg Chесwell, former Director of the Maison Française of New York University, has been named permanent registrar of the Eastman School of Music. . . . The new Division of Creative Arts at Eastern Washington State College will be headed by Dr. George W. Lotzenhiser, the former chairman of the music department at the college. . . . Composer John LaMontaine, recipient of the 1959 Pulitzer Prize in composition, was named visiting professor of theory and composition at the Eastman School of Music. . . . Giovanni Esposito, formerly with the La Scala Opera House in Milan, Italy, has been named executive technician of the Indiana University Opera Theatre for the coming year. . . . Edwin Silberling, son of Paramount and Famous Music general manager Lou Silberling, has been appointed special assistant to the Attorney General of New York by United States

Attorney General Robert F. Kennedy. Mr. Silberling will head a new unit in the Justice Department Criminal Division dealing with organized crime and racketeering. . . . William Schuman, President of the Juilliard School of Music, has been named President of the Lincoln Center for the Performing Arts, effective January 1. He succeeds General Maxwell D. Taylor, who resigned on July 1. . . . Max Aronoff, Director of Philadelphia's New School of Music, has been appointed Advisor for Chamber Music by the National Federation of Music Clubs for the Young Artist Auditions. He is also violist of the Curtis String Quartet and a member of the faculty of the Curtis Institute of Music. . . . Nat Korn has been named General Manager of the Standard and Educational Department of Music Publishers Holding Corporation and composer-arranger John Kinyon was appointed Educational Director of the Standard and Educational Department for the firm. . . . Dr. Donald B. Norton, former chairman of the music department at Baltimore City College, has been appointed professor of music at New Jersey State College in Glassboro. . . . Aksel Schiotz, one of the world's most distinguished Lieder singers, has been named to the voice department of the University of Colorado College of Music. . . . Glen H. Bowen will teach clarinet and saxophone in the University of Wisconsin School of Music during the fall semester. . . . Dr. Roger A. McDuffie, Jr. and Richard Rivers have joined the faculty of Converse College's School of Music in Spartanburg, S.C. . . . George T. Walker, concert pianist and teacher, has been appointed to the music faculty of Smith College. . . . Margaret Hillis, founder and director of the Chicago Symphony Orchestra Chorus, has been named to the faculty of Chicago Musical College of Roosevelt University. . . . French hornist John Barrows has joined the faculty of the University of Wisconsin School of Music.

PUBLIC EVENTS

The Ohio Music Education Association Convention will be held December 1 and 2 at the Pick-Carter Hotel

This

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DURA-
TONE

*will
never have
a temper
tantrum*



Olds named this clarinet the Duratone with good reason. It's made of a very special material, an extruded resonate plastic with great stability and strength. Heat, cold and humidity make no difference . . . it neither expands nor contracts. Let the weather change, it's just not given to "temper tantrums."

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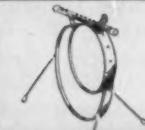
Stage Band Outfit

FLAT/JACKS

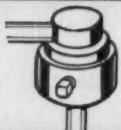
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These drums are not only new . . . they're absolutely new! Acoustical principles employed in the design of FLAT/JACKS are very recent discoveries. The rim-shell, all-metal construction with free floating head is unique . . . there's nothing to base a comparison upon. And, anyway, these are drums beyond compare! Their sound, response and feel are so good you will wonder why drums were ever made any other way. FLAT/JACKS need far less room to set up and use . . . and far less space to haul around. Metal parts are all finished in heavy, hi-lustre chrome for the "flash" and durability demanded by drummers. For a real surprise thrill, try FLAT/JACKS . . . modern drums for modern drummers.

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FOLD FLAT IN A JIFFY!
Snare drum and tom-toms fold down to go in the same case as the base drum. Save space and extra luggage!



ZOOM SWIVEL
Simplified construction lets you make positive adjustments faster. There is only one lock screw!



FREE-FLOATING HEAD
Tension is adjusted upward, instead of pulling down. This lets the head rim "float."

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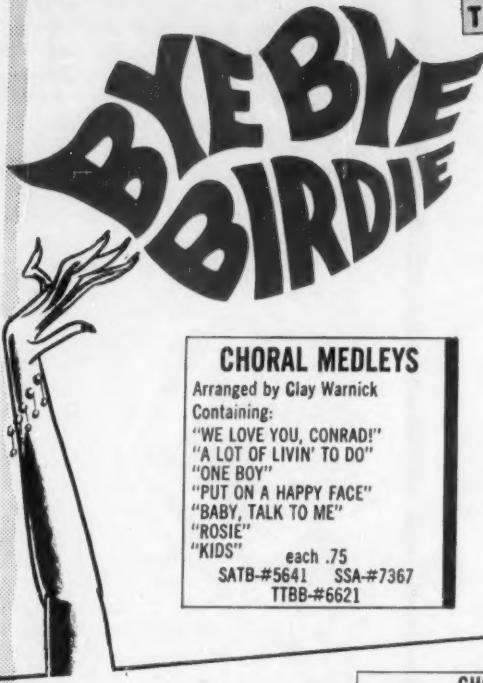
in Cleveland. . . . A relatively new and unique innovation in the field of opera will take place on December 3 at Christ Congregational Church in Silver Spring, Maryland. The experiment is a sacred opera designed for the church sanctuary and utilizing the average musicians found within a church's membership. *An Opera for Christmas* was composed by the church's organist and choir director, Alfred Neumann, and it is a thirty-minute work for soloists, choir, brasses, timpani, celesta and organ. . . . The New York Pro Musica, conducted by Noah Greenberg, will perform at the University of Michigan in Ann Arbor on October 29. . . . Henry Seigl will be violin soloist with the Seattle Symphony Orchestra on October 16-17 and pianist Lorin Hollander will be heard with the orchestra on October 30-31. . . . Soprano Lois Marshall will present a recital at Oberlin College on October 24 and the Berlin Philharmonic Orchestra will perform there on November 8. . . . *Rigoletto* will be presented by the Brooklyn Opera Company at the Brooklyn Academy of Music on October 14. Carlo Moresco will conduct and the soloists include Frank Guarera, Giovanni Consiglio and Enrico Di Giuseppe. . . . Yehudi Menuhin will be violin soloist with the Philadelphia Orchestra in its October 24 program conducted by Eugene Ormandy at Carnegie Hall in New York City. . . . Gustav Mahler's *Das Lied von der Erde* will be performed by Belen Amparan and William Lewis with the University of Miami Symphony Orchestra conducted by Dr. Fabien Sevitzky on October 22-23. . . . Felix Mendelssohn's *Concerto for Two Pianos and Orchestra in E Major* will be given its first New York performance at the all-Mendelssohn program of the Little Orchestra Society under the baton of Thomas Scherman on October 16 at New York City's Town Hall. . . . The Dick Schory Pop Percussion Orchestra will give a concert at Town Hall in New York on Sunday evening, November 19. The ensemble consists of piano, two guitars, harp, string bass, rhythm drums, three percussionists and brass choir.

AWARDS

Philip R. MacArthur, Maxine Patarini and Robert Voldrich won the Oliver Ditson Award of Roosevelt University. . . . Rae Palmer of Seattle, Washington, won the W. T.

MUSIC FROM 2 HIT SHOWS!

FROM THE MUSICAL



CHORAL MEDLEYS

Arranged by Clay Warnick
Containing:

"WE LOVE YOU, CONRAD!"
"A LOT OF LIVIN' TO DO"
"ONE BOY"
"PUT ON A HAPPY FACE"
"BABY, TALK TO ME"
"ROSIE"
"KIDS" each .75
SATB-#5641 SSA-#7367
TTBB-#6621

TONY AWARD "BEST MUSICAL OF 1960"

CONCERT BAND

"OVERTURE" by John Cacavas
Symph. Band 10.00
Full Band 7.50

MARCHING BAND

"KIDS"
Arranged by John Warrington
With Field Formation by
Jack Lee \$2.00

PIANO

Easy Piano—Arranged by Georges
Newtone \$2.00
Piano Selections—Arranged by
Georges Newtone \$2.00

ORGAN

Hammond—Arranged by
Mark Laub \$2.00
Hammond Chord—Arranged by
Mark Laub \$2.00
All Organs—Arranged by
Ben Kendall \$2.00

VOCAL SELECTION

(Words & Music) \$2.00

SCHOOL DANCE BAND

MEDLEY—Arranged by Johnny War-
rington, containing "PUT ON A
HAPPY FACE" and "KIDS" \$2.50

FROM THE MUSICAL

CHORAL

CHORAL MEDLEYS containing Hey
Look Me Over; Give A Little Whistle;
Tall Hope; You've Come Home and
What Takes My Fancy

Arranged by Clay Warnick each .75
SATB #5642 SSA #7369

"EL SOMBRERO"

Arranged by E. T. Milkey 25
SATB #5644

"HEY LOOK ME OVER"

Arranged by Clay Warnick 25
SATB #5643 SSA #7368

TTBB #6622

Wildcat



VOCAL SELECTION

(Words and Music) 2.00

PIANO

EASY PIANO
Arranged by Georges Newtone 2.00

PIANO SELECTION
Arranged by Georges Newtone 2.00

ORGAN

Hammond Chord
Arranged by Mark Laub 2.00

ACCORDION

"HEY LOOK ME OVER"
Arranged by Pietro Deiro, Jr. .60

CONCERT BAND

"OVERTURE" by John Cacavas
Full Band 7.50
Symphonic Band 10.00

ENCORE ORCHESTRA

"OVERTURE" by Frederick Muller
Set A-6.00; Set B-8.50; Set C-11.00

ENCORE BAND

"HEY LOOK ME OVER"
John Cacavas 3.50

MARCHING BAND

"HEY LOOK ME OVER"
Arranged by John Warrington with
Field Formation by Al G. Wright 2.00
"WHAT TAKES MY FANCY"
Arranged by John Warrington with
Field Formation by Al G. Wright 2.00

SCHOOL DANCE BAND

"MEDLEY No. 1" including Give A
Little Whistle and What Takes My
Fancy
Arranged by John Warrington 2.50
"MEDLEY No. 2" including Tall
Hope and You've Come Home
Arranged by John Warrington 2.50

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Armstrong Company's Julius Baker Flute Scholarship; Tommy Baird of El Paso, Texas, was awarded the C. G. Conn, Ltd. Vincent De Rosa Horn Scholarship; Roberta Mrohs of Panorama City, California, received the Mitchell Lurie Clarinet Scholarship of Carl Fischer-Buffet and Virginia Bland of San Francisco was presented with the Robert Bloom Oboe Scholarship. The Scholarships were presented by the various instrument manufacturers in conjunction with the Lake Tahoe Music Camp.

BOOKS & MUSIC

A complete manual describing the tuning of pianos by H. Staunton Woodman, a member of the Acoustical Society of America, is available from the author at 143 Sunset Avenue, Ridgewood, New Jersey. The 60-page book also includes material which should guide buyers of used pianos and advice concerning the maintenance of pianos. . . . *Songs for Fun and Fellowship*, compiled and edited by William J. Reynolds and Cecil McGee (Broadman Press, Nashville, 57 pages) is a series of popular religious and secular songs in easy piano and vocal arrangements. . . . *A Treasury of Christmas Music*, edited by W. L. Reed (Emerson Books, New York, 150 pages), contains numerous choral and instrumental selections from the works of Brahms, Corelli, Handel, J. S. Bach, Berlioz, Holst, Mendelssohn and Vaughan Williams. The selections are easy with the vocal emphasis being on chorale writing. . . . A catalogue listing filmstrips for schools is presently available from the Society for Visual Education, Inc., 1345 Divernon Parkway, Chicago 14, Illinois. . . . *Winning Public Support for the School Choral Group*, a guide for the school choral director designed to help him win community support for his organizations, is available free of charge from the E. R. Moore Company, 932 W. Dakin Street, Chicago 13, Illinois. . . . *The Ballad Book of John Jacob Niles* (Houghton Mifflin Co., Boston, 369 pages) is a compendium of more than 100 American ballads from English and Scottish sources collected in the Appalachian Mountains. Easy piano arrangements and guitar chords are given and attractive drawings by William Barss grace the volume. Mr. Niles also discusses the origins and different versions of the songs. . . . *Singing Takes More Than A Voice: Volume 1* by Al Berkman

(Wilshire Book Company, Hollywood, 91 pages, paperbound) discusses major aspects of presentation and performance. . . . A new deluxe concert folio is presently being made available by the H. & A. Selmer company of Elkhart, Indiana. Further information is available from the company. . . . *Modulation Re-Defined* by Hugo Norden, Professor of Theory at Boston University (Bruce Humphries, Boston, 53 pages) is a splendid practical discussion of the subject. The work is printed on loose-leaf pages for easy use by students and instructors and contains valuable instruction as well as blank pages for the completion of exercises. . . . The principal source on Haydn's symphonies was written a number of years ago by H. C. Robbins Landon, who has just completed a *Supplement to The Symphonies of Joseph Haydn* (Macmillan Company, New York, 63 pages). All persons and libraries owning the original source will find this addition invaluable. . . . *The Modern Conductor* by Elizabeth A. H. Green (Prentice-Hall, Inc., Englewood Cliffs, New Jersey, 308 pages) analyzes the baton, time-beating, patterns, cues, the left hand, interpretation and band, orchestral and choral conducting. . . . *Red Plush: Melba and her Times* by Joseph Wechsberg (Little, Brown & Company, Boston, 372 pages) is the interesting and well-written biography of the woman who captured the hearts of so many music-lovers. The author has also included several rare photographs of Dame Nellie in diverse operatic roles. . . . A group of anthems from the Canyon Press catalogue of fall and Christmas season music is available from that company at 17 Kearny Street, East Orange, New Jersey. Ask for Booklet 861.

Meet The Author

(Continued from page 4)

pling his doctorate in applied violin at Northwestern University.

ROBERT O. CODY, holder of a B.M. in music education and an M.M. in theory, has taught in the public schools and colleges of California and Texas. He is currently the chairman of the music department at Henderson County Junior College in Athens, Texas, where he has organized band concerts and festivals.

PIERCE A. WALTERS majored in music education at Wisconsin State College and the University of Maryland. He is presently Executive Officer of the Office of Bands and Music of the United States Air Force and served as Adjutant of the U.S.A.F. Captain Walters played clarinet and saxophone with various Army and Air Force bands prior to his assignment to the Office of Bands and Music.

BOURNE Highlights

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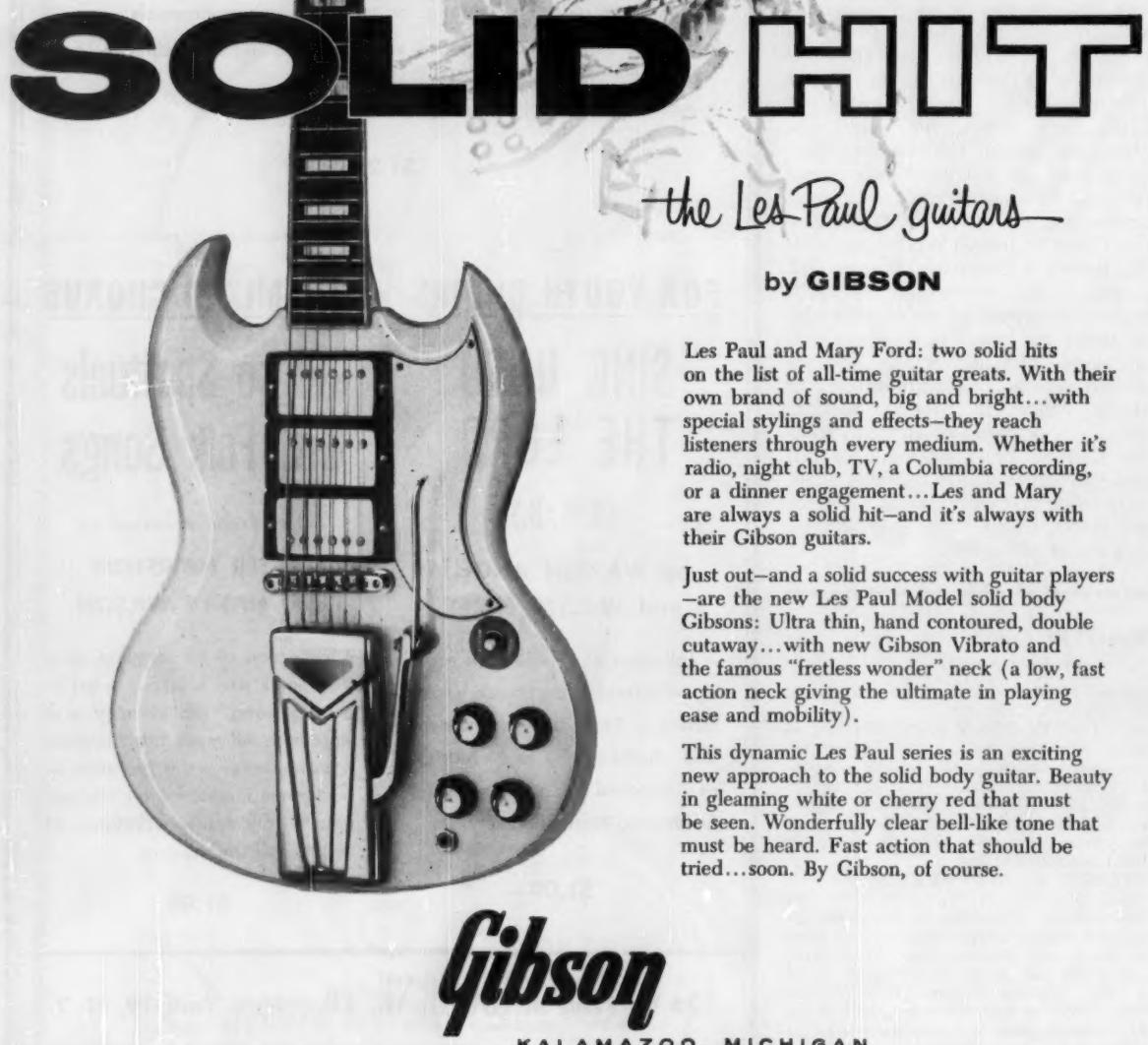
Selected and Arranged by

JESTER HAIRSTON
and HARRY WILSON

A collection of 16 songs ranging from work and religious songs to a play song, sea chantey and street cry. All music has complete program notes and is prefaced by background material on the origins, history and interpretation of Negro Folk Music.

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Les Paul and Mary Ford: two solid hits on the list of all-time guitar greats. With their own brand of sound, big and bright...with special stylings and effects—they reach listeners through every medium. Whether it's radio, night club, TV, a Columbia recording, or a dinner engagement...Les and Mary are always a solid hit—and it's always with their Gibson guitars.

Just out—and a solid success with guitar players—are the new Les Paul Model solid body Gibsons: Ultra thin, hand contoured, double cutaway...with new Gibson Vibrato and the famous "fretless wonder" neck (a low, fast action neck giving the ultimate in playing ease and mobility).

This dynamic Les Paul series is an exciting new approach to the solid body guitar. Beauty in gleaming white or cherry red that must be seen. Wonderfully clear bell-like tone that must be heard. Fast action that should be tried...soon. By Gibson, of course.

Gibson

KALAMAZOO, MICHIGAN



MUSIC IS THE
OF A CITY

by Alderman H. F. Jensen
Lord Mayor of
SYDNEY,
AUSTRALIA

A model of the Sydney Opera House photographed against the background of Sydney's harbor. Designed by Joern Utzon of Denmark, following an international competition, the building will house about 4,300 persons in two large auditoriums, the largest hall seating 2,800 individuals.

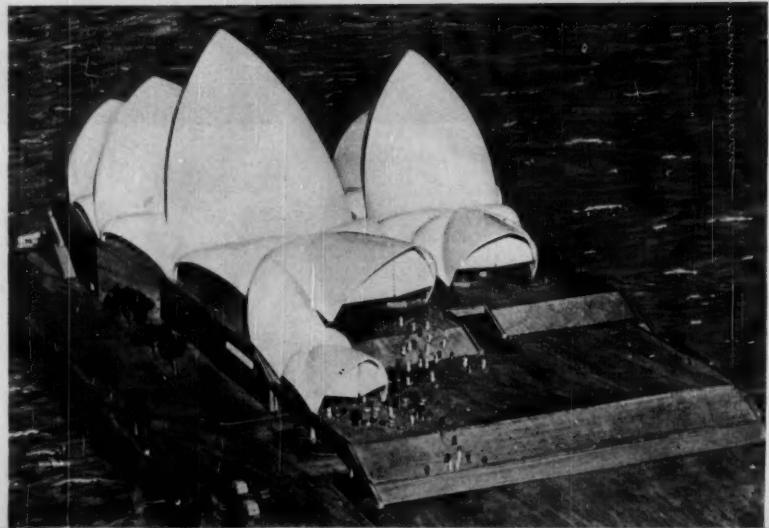
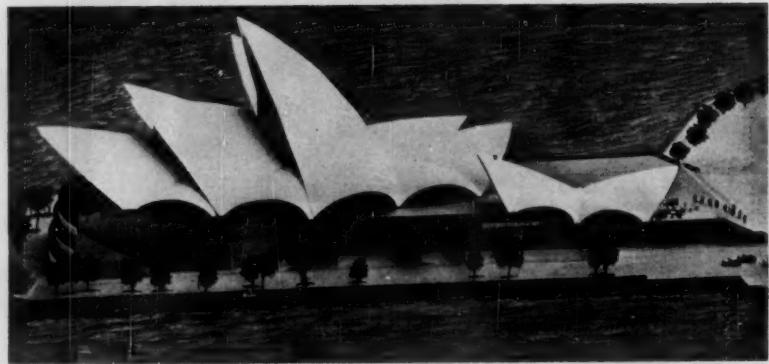
It would be difficult to find more enthusiastic audiences at musical recitals than in the larger cities of Australia. Where else but in this Southern Hemisphere continent, almost as large as the combined area of the mainland United States but with a population of less than 10,500,000, has a symphony orchestra achieved world ranking within five years of its establishment?

This happened in Sydney, the capital of New South Wales and Australia's largest city, with a population of just over 2,000,000, in the immediate years after World War II. The musical appreciation which made this possible is unabated and perhaps it would not be an extravagant claim to say "that music is the heart of Sydney." Music is certainly in the hearts of a large number of its citizens.

The Sydney Symphony Orchestra was the forerunner of permanent symphony orchestras established in each of the other five Australian state capitals — Melbourne (Victoria), Adelaide (South Australia), Brisbane (Queensland), Perth (Western Australia) and Hobart (Tasmania). There and in provincial cities and country towns music plays a big part in the life of the average Australian.

Not all, of course, though the percentage is high, follow the classics. The big boxing and wrestling stadiums of Sydney and Melbourne are often required to accommodate the stomping devotees of bop, jazz, swing and Rock 'n' Roll when visiting celebrities from the United States and the United Kingdom make frequent, but usually whirlwind, tours of Australia.

But Australia has now reached a state of cultural maturity which provides its citizens with round-the-year musical programs comparable with those of many of the old-world centres. By the progressive raising of orchestral standards and the importation of world-famous conductors and instrumentalists, Australian



orchestral music is today of excellent quality, supported by knowledgeable and discerning audiences.

With an average of 120 concerts between February and November, the Sydney Symphony Orchestra carries out a comprehensive program which includes subscription concerts, free university concerts and concerts in country centres. The orchestra also makes frequent television appearances.

The Sydney Symphony Orchestra is managed and operated by the Australian Broadcasting Commission, a national radio and television organization, established by Act of Parliament. When the Commission was founded, in 1932, Sydney had no permanent symphony orchestra established on a fully professional basis. The only regular orchestral resources were a small salon orchestra capable of broadcasting only light programs. When Sir Hamilton Harty, permanent conductor of the Hallé Orchestra, Manchester, visited Australia in 1934 as guest conductor, his achievement with an improvised orchestra convincingly demonstrated the capability of local musicians under expert guidance. During his visit it also became clear that there was a great local audience anxious to hear first-class performances of symphonic works.

By 1936 there had become established a studio broadcasting orchestra of about 45 players, so constituted that it could be augmented for full symphonic concerts. Subscription concert series were then planned and overseas conductors and soloists were engaged for concert tours. Within the following years there was an upsurge in public interest which reached its climax after World War II, and led to the

creation, in Sydney, of a full-time permanent orchestra of 82 players—the Sydney Symphony Orchestra.

The orchestra receives an annual grant of \$56,000, from the State Government of New South Wales, and \$22,500 a year from the city government. (The figures represent the equivalent in American currency.) The remainder of the financing is provided from the funds of the Australian Broadcasting Commission.

Under the first resident conductor, Sir Eugene Goossens, the orchestra developed a repertoire and a level of performance generally recognized as comparable with those of major overseas orchestras. Owing to the recent death of Dr. Nicolai Malko, the former conductor, the orchestra does not presently have a permanent director.

During 1960 there were 76 symphony concerts attended by 153,000 patrons at an admission of from \$8.30 to \$12.35, for a series of 10 concerts, and a total of 18 youth concerts with 35,000 patrons at an admission of \$2.80 for a series of six concerts. Admission to a single concert ranges from four shillings (45¢) to seventeen shillings, six pence (\$1.70). A total of 44,000 school children attended 20 school concerts, for which no admission was charged.

The Sydney Symphony Orchestra is now completely accepted and is invited to perform on every appropriate and important occasion. In recent years it has performed at the 50th anniversary celebrations of the inauguration of the Commonwealth of Australia, at a Royal Command performance in the presence of Queen Elizabeth and the Duke of Edinburgh, and also before an audience representative of many nations attending the 1956 Olympic Games.

World-famous conductors such as the late Sir Thomas Beecham, Sir John Barbirolli, Hans Schmidt-Isserstedt, Otto Klemperer, Raphael Kubelik, Josef Krips, Alceo Galliera, Eugene Ormandy, Sir Malcolm Sar-

gent and Karel Ancerl have conducted the orchestra. Celebrities who have appeared as soloists include Walter Gieseking, Isaac Stern, Mstislav Rostropovich, David Oistrakh, Claudio Arrau, Suzanne Danco, Yehudi Menuhin, Victoria de los Angeles, Artur Rubinstein, Lotte Lehmann, Richard Tauber and Ida Haendel.

Chamber music in Sydney is conducted by the Musica Viva Society, a private organization not directly connected with the Sydney Symphony Orchestra. Musica Viva receives substantial fees for the broadcasting rights of its concerts, and under this arrangement Sydney audiences have heard chamber music concerts by ensembles from England, the United States, France, Germany, Czechoslovakia, Austria, Italy, Yugoslavia and Switzerland.

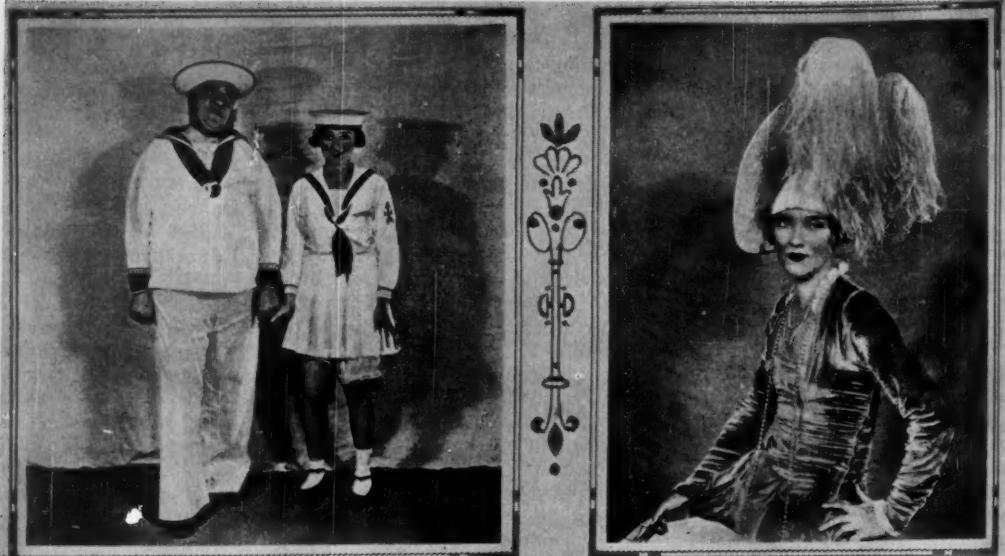
The Sydney Opera House, costing \$13,500,000 and now under construction, will provide a flexible and versatile group of auditoria combined in one magnificent structure of striking design. The large auditorium, providing seating for 2,800, will be used mainly by the Sydney Symphony Orchestra, but also for opera. The second hall or theatre, to seat 1,100, will be used for drama. There will be two other halls, one seating 430 and the other 310.

The funds for the Sydney Opera House are being provided by special lotteries offering a \$224,000 prize for a \$6.75 ticket, and by a public subscription fund which has already raised \$1,125,000. The building is expected to be completed and paid for by 1964.

By building an opera house, it is hoped to further stimulate the cultural levels of the community. We are confident of satisfactory results, and look forward to the realization of the hope that the world will acknowledge Sydney as the cultural centre of the Southern Hemisphere, with standards comparable to those of the recognized world centres.

THE END

Above (at left), Sydney Town Hall, orchestral home of the Sydney Symphony Orchestra. Center and below, two views of the architect's model for the Sydney Opera House, presently under construction. (PHOTOS, COURTESY AUSTRALIAN NEWS AND INFORMATION BUREAU.)



NOT READY FOR COWES—BUT FOR DALY'S NEW SHOW: MISS ELSIE RANDOLPH AND MR. HAT LEWIS.



BE-FEATHERED FOR "PEGGY-ANN":
MISS DOROTHY DICKSON.



A VERY NOVEL WEDDING DRESS: MISS DOROTHY DICKSON
AS THE BRIDE.



A VERY PATHETIC LITTLE FLAPPER: MISS ELSIE RANDOLPH
IN THE DUMPS.

I was brought up in a musical family. My mother was the best sight-reader I ever knew. My father, who was a doctor, used to sing while mother played *The Merry Widow*, *The Chocolate Soldier* and other famous operettas by Oscar Straus, Romberg, Lehár, Herbert and Sullivan. At the age of sixteen I met Larry Hart, who was 23 at the time.

At our first meeting, Larry explained his theory of lyric writing, and I am proud that at this early age I understood his genius. I played a couple of tunes for him and our partnership began.

Nothing has ever been more gratifying than our first success, the *Garrick Gaieties*. I had decided to give up music and go into the children's underwear business. The junior section of the Theatre Guild planned a benefit show for which some new songs were needed. Larry and I were offered the assignment (without a fee) and took it. On June 8, 1925, the songs *Manhattan* and *Sentimental Me* took hold. The critics were so enthusiastic that the "one night" *Garrick Gaieties* ran for a year and a half. I still appreciate that success to the fullest. I loved every minute of it.

Dearest Enemy, which had been written the previous year, was then put into production and was followed by *The Girl Friend* (1926), *A Connecticut Yankee* (1927), *Simple Simon* (1930), *Jumbo* (1935), *On Your Toes* (1936), *Babes in Arms* (1937), *I Married an Angel* and *The Boys from Syracuse* (1938), *Pal Joey* (1940), *By Jupiter* (1942) and others.

Larry liked rhyming and was deeply sentimental. His finest songs, I think, expressed his sentimental nature; *Where or When* and *My Heart Stood Still* are prime examples. Today, eighteen years after his death, he is still the most successful lyric writer in the world.



KINGS AND I

by Richard Rodgers



Since I first began to write with Larry back in 1918, I have seen a fantastic stream of musical changes. Until Kern's *Showboat* (for which Oscar Hammerstein, II did the lyrics) no one dared to make an essential change in the musical theatre. From there on the whole field took enormous strides, dealing with subject matter that had never been touched before in this medium. Larry and I tried *Peggy Ann* (book by Herbert Fields), which was Freudian, done for fun—a Freudian dream for laughs. At that time few had ever heard of Freud. But, then, Larry and I used to say that the only "dangerous" thing to do in the theatre was a "safe" thing.

With *On Your Toes* we incorporated the idea of including a ballet that was integrated with the score. For the first time ballet was almost essential to the plot. We went to a brilliant boy named George Balanchine, who didn't speak good English. But he spoke very good ballet! Ray Bolger jumped into it with both feet. Yes, 24 years with Larry alerted me to a great deal that I hadn't known about theatre techniques. I now realize that the whole business, from start to finish, is the most intense collaborative effort in the world, with the possible exception of running a war. Everybody has to fit with everybody else.

One difference between Larry Hart and Oscar Hammerstein is that Oscar was interested in *what to say* and Larry in *how to say it*. For my part, the collaboration with these two great men was enriching and unique.

The first musical with Oscar was, of course, *Oklahoma*, but there was nothing about it to suggest success before the opening. The original play had been a flop, the producers announced it was their last show

Above, Richard Rodgers with the late Oscar Hammerstein, II. Below the author and his first lyricist, the late Lorenz Hart.

(they were so sure it would die), the director couldn't get a job before we hired him, the choreographer (Agnes de Mille) had only one other show to her credit, etc. We took a chance on a "dangerous" thing and ended up with a "safe" one.

Oscar and I, incidentally, declared that we wouldn't touch *My Fair Lady*, as we didn't have the courage to tamper with G. B. Shaw. When we decided to do *Carousel*, based on Molnar's *Liliom*, we dared to change the ending. At an early run-through, the author was in the theatre and we were thoroughly intimidated by his presence. But we were relieved at his enthusiastic response and, particularly, at his approval of the ending.

Many have asked how I go about setting a lyric to music. In short, composing for a lyric is a marriage between semantic intent and musical expression, rather than a direct wed-
ding of words and music. You might even call it carpentry or plumbing. For instance, "I'm as jumpy as a puppet on a string" should be set to a jumpy melodic line, with an unresolved feeling at the end of the phrase. The girl singing this wanted to be in love. "A nightingale without a song to sing" is set to the same melody, but this is a technical situation that follows the musical form. This is where artistic interpretation comes in. The singer must show the difference. "Giddy as a baby on a swing" will have still another feeling to it, perhaps by the body movement. The power of semantics will make the bridge with the help of the artistry of the singer. Naturally, one may be sung more legato than the other, etc.

Sometimes instruments can be substituted for words. In *The King and I* the audience couldn't understand the language, so I let the instruments talk, while the characters on stage gestured. Authentic Oriental sounds in the St. James Theatre might have put the audience right out into the street. Painting the musical picture of Siam was done in my own terms, but the effect was there.

All art is a wedding of technique and emotion. Without emotion all

the technique in the world will not produce art.

Everything that has come along since the *Garrick Gaieties* I have loved. I roll success around in my mouth like a piece of candy and dislike failure. But, then, failure is one of the natural results of being alive and I readily admit to several—*Chee Chee, Pipe Dream* and *Higher and Higher*.

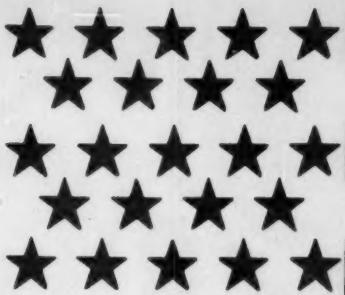
When Oscar realized that his days were numbered, he told me to get a

young person to work with. "A young person will give you energy, new ideas, direction; you will give somebody young experience." When 20th-Century Fox wanted to remake *State Fair*, they asked us for three songs to add to the old score. When it became obvious that Oscar could never do it, I decided to undertake both music and lyrics for the first time in my life. I'm on a new road, whether it's with another collaborator or alone.

THE END



Above, Gertrude Lawrence, Yul Brynner and Dorothy Sarnoff as seen in the Broadway version of "The King and I." Below (left), Sterling Holloway and June Cochran, the leading players in the 1925 production of "Garrick Gaieties." Below (right), a climactic scene from "On Your Toes" with Tamara Geva, George Church, Ray Bolger and Basil Galahoff.



by Walter Piston

CAN MUSIC BE NATIONALISTIC?

Is American culture truly American? Are composers in the United States developing a nationalistic music? I feel that the answer in both cases should be in the affirmative, for America is a big country of a composite nature. When others conclude that we have no musical background of our own, I would say that our history is the same as the European. Europeans are our artistic antecedents. How can we possibly separate the world of music by geographic borders?

The European composer is aware of the past behind him, whether the composer be Bach, Handel, Vivaldi, Tchaikovsky or Meyerbeer, but the Europeans cannot expect their influence to stop at the Atlantic seashore. The European musicians who came to the Americas brought their past with them and it has become an integral part of the American heritage. In fact they are our blood; I am one-fourth Italian.

Then, too, America's nationalistic music is of many different kinds by necessity. I come from New England, which is not an industrial area, and I spend my summers in Vermont, which is a good deal like Europe. Suppose one would like to write American music that would reflect the kind of life to be found in Vermont? This music wouldn't talk about cowboys, Indians or industrial elements.

Music is entirely individual, and music of any nationality is simply music of composers who happen to be of that nationality. I once had fun with Aaron Copland while rehearsing his *El Salón México* and Dvorak's "New World" Symphony—"American" music by a Czech and "Mexican" music by an American.

First and last, the composition is the personal music of the composer. The young composers today are not overtly interested in Americana. They are interested

(Continued on page 86)



2



3



5

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Great Composers in London

by Rudolph Robert

The English capital is not usually regarded by musical pilgrims as a place of compelling interest. Yet, as a little research will show, London is almost as rich in musical as in literary associations. Many of the great composers journeyed from foreign lands to conduct their symphonies or operas, and others to give instrumental recitals, in its theatres and concert halls. At least one of the acknowledged masters came to "the Queen of cities all" and decided to stay.

Historic Westminster, in the very heart of London, makes an excellent starting-point for a brief musical tour. Still a citadel of sacred music, Westminster also evokes memories of several composers of note. First, in point of time, comes Henry Purcell, who was born in London in 1658 and died there at the early age of thirty-six. According to the records, Purcell, as a youth, tuned the organ at the Abbey and was successively engaged there as music-copyist and organist. He played a prominent role at the coronation of James II—and again at the coronation of William and Mary—in Westminster Abbey. Purcell's duties involved the composition of a great deal of church music, much of it grave and polyphonic in the manner of his day. His choral style is, at its best, superb; and so fine was his keyboard technique that spectators were willing to pay for admission to the great organ loft to hear him play.

When Purcell died, the Dean of Westminster forthwith summoned a Chapter, and it was unanimously agreed that he should be given an Abbey burial with "all due solemnity and assistance of the united choirs." His widow was allowed to

1. Chapel of the Foundling Hospital, whose organ was presented by Handel. 2. An engraving, dated 1749, depicting the Foundling Hospital, founded in the year "Messiah" was composed. 3. George Frederick Handel in a portrait by Zincke. 4. Joseph Haydn in an engraving of his period. 5. A 1784 engraving showing the orchestra and choir arrangement in Westminster Abbey. 6. A ticket allowing the bearer to attend an early performance of "Messiah." 7. Felix Mendelssohn playing before Queen Victoria and the Prince Consort, Albert, at Windsor Castle. 8. Felix Mendelssohn in an 1889 etching by Philadelphia artist Albert Rosenthal. 9. Hector Berlioz as caricatured by Carjat. (COURTESY, NEW YORK PUBLIC LIBRARY.)



E. CARJAT.

9

choose a last resting place, and he was at her request interred in the Abbey at a spot quite close to the organ. The memorial tablet reads: "Here lies Henry Purcell Esq., who left this life, And is gone to that Blessed Place Where only his Harmony can be exceeded."

That was in 1695, a turning point in English musical history. There was no great English composer to step into Purcell's shoes and the public fell an easy victim to Italian opera. Handel came to England in 1710, and produced his opera *Rinaldo* at The King's (now His Majesty's) Theatre in Haymarket in the following year. It was a resounding success—and so was *Teseo*, produced a little later.

Handel, in due course, became a naturalized Englishman and lived in London for the greater part of his life. From 1715 to 1718, his home was at Burlington House, Piccadilly, then still surrounded by green fields. His opera *Amadigi di Gaula* was composed during this period. Later, in the flush of optimism engendered by the success of his operas, he took a house at No. 57 Lower Brook Street, and found it so comfortable that he remained there for the remainder of his days.

Handel loved the free and easy-going life of the English capital and had many reasons for doing so. The Court of George I had accepted him both as a great composer and as a star performer on the harpsichord. Already by 1716 he had invested £500 in the South Sea Company—thus establishing the basis of what was to be a considerable fortune. He was at home in the King's Theatre, in the concert halls and in the hospitable city inns. In leisure moments he went to newly completed St. Paul's Cathedral to listen to the organ recitals. Life, in those early London days, was certainly full of zest.

Handel's specifically London compositions included the *Water Music*, played to the Court on the river Thames in 1717, and the *Fireworks Music*, written in 1749 for peace celebrations and performed in Green Park to the general delight of listeners. Handel's *Fireworks Music*, indeed, threw Londoners into a fever of excitement; there was a rehearsal, in the famous Vauxhall Gardens, attended by a crowd of 12,000 people. So great was the congestion that traffic on London Bridge was brought to a standstill, and the occasion developed into a near riot.

At the age of sixty-four, Handel—

a confirmed bachelor—presented an organ to London's Foundling Hospital, and on May 9, 1750, was elected a governor of that famous institution. In his will he bequeathed a copy of the score of the *Messiah* to the Foundlings, and it remains one of their most treasured possessions.

Handel, like Purcell, was buried in Westminster Abbey, and visitors to Poets' Corner will find a monument in his honor. A portrait of the master hangs in the National Portrait Gallery, Trafalgar Square; the Victoria and Albert Museum, South Kensington, preserves the harpsichord on which he played to such brilliant effect.

Haydn, it is interesting to recall, made two visits to London—in 1791-2 and again in 1794-5—during the reign of George III who, for all his faults, was a discriminating music lover. The composer's first night in London was spent at the house—No. 45 High Holborn—of a music publisher. As Haydn's music was already well-known to English audiences, he was lionized from the start. Royalty acknowledged his presence in town with an invitation to St. James' Palace; he met some of the leading English musicians—including Dr. Burney, then active as an organist—and gave a series of important symphonic concerts. At these Hanover Square concerts Haydn himself presided at the pianoforte and, according to the contemporary notices, "electrified" both orchestra and audience.

While in London, Haydn led a busy, even hectic life. He made excursions to Windsor Castle and the Ascot races, attended garden parties and enjoyed himself with his friends. As last, on August 15, 1794, he left London and returned to his own country—taking with him the "London" symphonies (which he had composed for the impresario Salomon) and other souvenirs, including some presentation plates and a talking parrot!

Thirty years earlier, the infant prodigy, Mozart, had crossed the English Channel to visit London, which, in the eighteenth century, was regarded by many musicians as a city without culture, but one in which money could be made quickly. He stayed, first, at the house of "Mr. Cousins, a hairdresser" in Cecil Court, St. Martin's Lane, now the heart of theatreland, and, later, in Frith Street, Soho, which has since developed into a picturesque cosmopolitan area.

Mozart, only eight years old, was

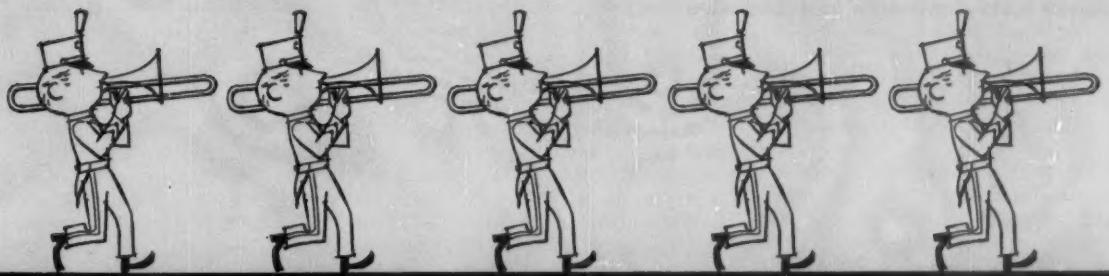
presented to King George III and Queen Charlotte, who both displayed keen appreciation of his playing. Among the many places of interest which the young genius was taken to see were London Bridge, St. Paul's Cathedral, Southwark, the Monument, the Foundling Hospital, Royal Exchange, Lincoln's Inn Fields, Somerset House, and the Tower of London (where he was particularly impressed by the roaring of the lions!).

Moving forward into the nineteenth century, we find that London extended a warm welcome to at least three continental composers of the first rank. Carl Maria von Weber, founder of Romantic opera, was invited to England by John Kemble, the famous Shakespearean actor and manager of Covent Garden. Weber had written *Oberon* for Covent Garden and, on April 26, 1826, conducted its world premiere there. The original libretto for this opera—the overture to which is a perennial favorite—was in English, and a German translation did not appear until six months later. The composer was, unfortunately, a sick man, and actually died in London in his fortieth year.

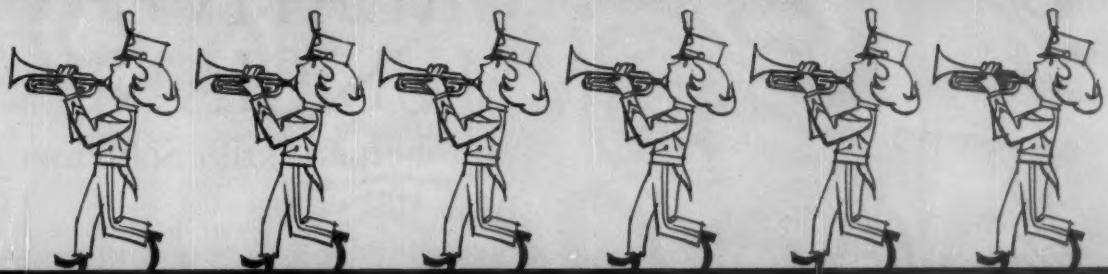
Chopin, another composer of the new Romantic school, was driven to the English capital from Paris in 1848 as a refugee from revolution. His fame as a pianist and composer had preceded him, and the musical élite gave him an enthusiastic reception. But he, too, was a sufferer from the intractable disease then known as consumption, and the recitals which he gave at houses of the nobility overtaxed his strength. His last public concert was given in London's ancient Guildhall on November 16, 1848, on the occasion of a Polish ball and concert. The close, overheated atmosphere half suffocated him; the dancers, moreover, paid little attention to his playing. Drawing on his last reserves of energy, he finished the recital, hurried back to Paris, and died there a few months later.

"The grandest and most complicated monster on earth" was the description applied to London by Felix Mendelssohn on the first of his ten separate visits. "Things roll and whirl round me as in a vortex." Yet he was delighted by the enthusiasm displayed by the public, less critical than that of his native land. A few weeks after his arrival in the "smoky nest", on May 25, 1829, he conducted his *Symphony in C Minor* at the Philharmonic Society's

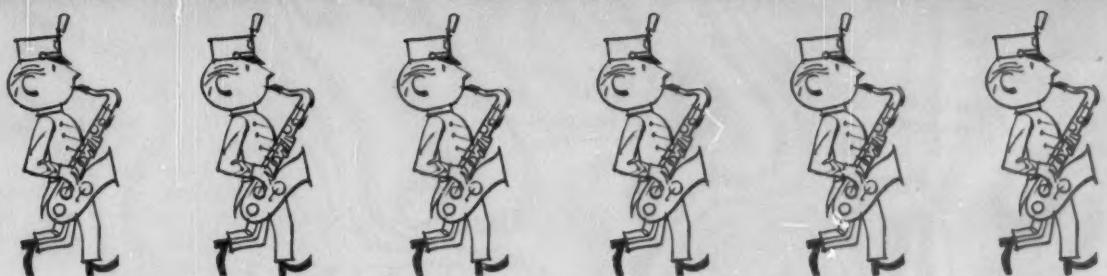
(Continued on page 68)



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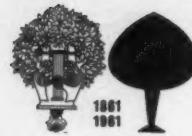
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One thing that I have learned is that you can't please everybody. It took me a long time to learn it, but I know it now.

When my hair was long and I wore extra-long sideburns, everybody said, "Why don't you cut that hair?" So I went into the United States Army and had my hair cut. Now the same ones are saying "Why did you cut your hair?"

It is the same with my style of singing. When I move with the music, they say that I cause juvenile delinquency. When I stand still — like I did in a recent television show — someone wrote that viewers had seen "\$125,000 worth of nothing." This used to worry me. It doesn't any more.

Look at the greatest man in history! He came to earth doing nothing but good — and was crucified by orthodox tradition. Then look at today's chief dictator! He's a bully, no different than a common gangster (but perhaps a bit fatter). As long as you act scared in front of him, he'll keep smacking you. The minute you stand up and fight him, he'll back away from you just like any other bully. They're all basically cowards.

Incidentally, there won't be any war. Nobody, not even the Russians, could be that stupid. I know the Bible says the end of the world will come by fire and brimstone, but I don't think anyone wants to push that button first. Of course, there's

always the possibility of an accident; both world powers must be careful.

I liked Germany very much. Their new army is growing. Our own forces in Germany are well-trained and rugged. I spent six months of each year there in the field during the worst kind of weather. When the weather is nice, they let up on you a little bit and let you relax around the barracks. But the minute it gets nasty — about every other day — you're in that field again.

My spare thoughts in Germany naturally centered on returning home and enjoying the freedom to express myself in my own way. Mine is hardly a voice crying in the wilderness, for the size of "my audience" rules that out. And I am most aware of my obligation to give them what they want when I appear on TV, but video appearances are not ideal for me.

Television restricts me. The music moves me, and that's why I jump around. But I can't do that on television. As soon as I do, the cameramen focus on my face for a close-up. People who see me on television aren't getting their money's worth, as they do in personal appearances.

Every time I move on television, critics write that I'm obscene. I've seen a lot worse movement than mine on TV. Look at all that modern dancing! If I did some of those movements, the purists would want to lynch me. But I have yet to read anything criticizing this aspect of the

ballet or modern dance in general.

I can't help the way music moves me. That's just the way I am; and, as I said, you can't please everybody. I guess I'll just have to go along the best I can, doing what I think is right.

During interviews the question that comes up the most concerns my own marriage plans. I believe that everyone should get married eventually, and I will too. It's good for you. When I announce any marriage plans, the press will undoubtedly call it to the attention of the public. Perhaps then I will be less severely criticized?

As it is now, all I have to do is meet a girl and the press has me married to her. For example, I met Tuesday Weld one day. The next day I read that I had kept her out until 3 a.m. and her mother scolded me because she had to be on "set" at 7 a.m. I was supposed to have said, according to the newspaper, "So what? I have to be on my set at the same time." Where do the gossip columnists dream up such stuff?

Many thanks to my colleague, Brenda Lee, for her stimulating article in *Music Journal* (March, 1961). In accordance with her kind remarks in my defense, people may criticize my sideburns, my guitar-twanging, my movements or my singing, but, as yet, they haven't criticized my manners. I will make it my job to see that they are never given the opportunity to truthfully do so.

THE END

WITNESS FOR THE DEFENSE BY ELVIS PRESLEY

Those who attend a performance by the Philadelphia Oratorio Choir are not only pleased to hear a high level of musical achievement, but amazed to discover that this organization performs thirty-two oratorios a season, special secular concerts, issues recordings and performs in telecasts. The growth of this chorus from an average church choir to its present position has not been a short-term process. It has, instead, been a planned procedure, with each step carefully outlined and each detail carried to its completion.

To encourage the growth in this country of both quality and quantity of choral performances, the story of the Philadelphia Oratorio Choir might serve as a stimulus for those who believe the most perfect sound created by God is the human voice.

Fifteen years ago a small group of students and local singers organized as the choir of the First Baptist Church of Philadelphia. Their first offerings (ambitious at that time) consisted of easy excerpts from the major oratorios. By the end of the first season a complete performance of Mendelssohn's *Elijah* was attempted. During the next four years, more popular works were added to the repertoire, and the frequency of performances increased. Membership was on a voluntary basis—the caliber of singers admitted was determined by the need for voices in each section. Only the soloists, who regularly sang at the Sunday morning worship services, were professional.

This tedious beginning was accomplished solely by the vision and strong-willed determination of the church organist during this period. Audiences grew slowly, but steadily. Ten years ago, with a change in the musical directorship, the officials of the church realized that right in their midst was the nucleus of a program which could influence the course of church music. With their full weight behind the music department, the concept was changed from a church program to a community program—not to publicize the church, but to give the city of Philadelphia a program of choral music not available in the concert halls. The choice of music was no longer limited to meet the doctrines of any one church, since music alone should bridge these differences.

With a substantial increase in the budget from the church itself, and a great deal of aid from patrons who were not members of the church, complete reorganization became possible. The new director was able to set ideals for this organization with reasonable assurance of their success. Youth and a great deal of musical

training were essential to build the present group.

For the past six years, vacancies in this organization have never been more than three voices in each season, with at least ten applicants for each position.

Each member of the Philadelphia Oratorio Choir must be actively studying voice, languages and theory. (This usually indicates a student from one of Philadelphia's fine musical institutions, who is preparing for a musical career, and also keeps the average age level in the twenties).

To replace a voice, difficult auditions are held each spring, consisting of complex sight-reading examinations, range placement, voice coloring, oral questions in theory and interpretation, singing of Latin, French and German, and, lastly, the reason for desiring to become a member of the organization. Membership is limited to thirty voices. Complete devotion to the aims of the choir is of prime importance. Only consistently fine performances—cultivating a sense of just pride—can instill this devotion into singers who receive considerably higher fees elsewhere for their services.

Programming is the only secret of our success. To insure the interest of the average concert-goer, approximately ten out of the thirty-two oratorios each season are selected from the standard repertoire, which is already so overworked throughout the country. Ten years ago, the present program would have been performed to empty seats. But the audience has year by year become as educated as the singers! We now include at least two premieres of new works each season and at least four works not performed in the last twenty years in Philadelphia.

When a new work is introduced or re-introduced in the program, it remains on the schedule for three seasons, then is given a rest. Charpentier, Schütz, Mozart, Bach, Haydn, Beethoven, Berlioz, Brahms, Verdi, Vaughan Williams, Stravinsky, Poulenc, Dello Joio—these and many more composers represent the fare of our present program for one season.

Such a varied program demands the attention of laymen, musicians, churches of all denominations and (very important) the critics. Inquiries from leading musicians throughout the nation testify to the interest in this undertaking.

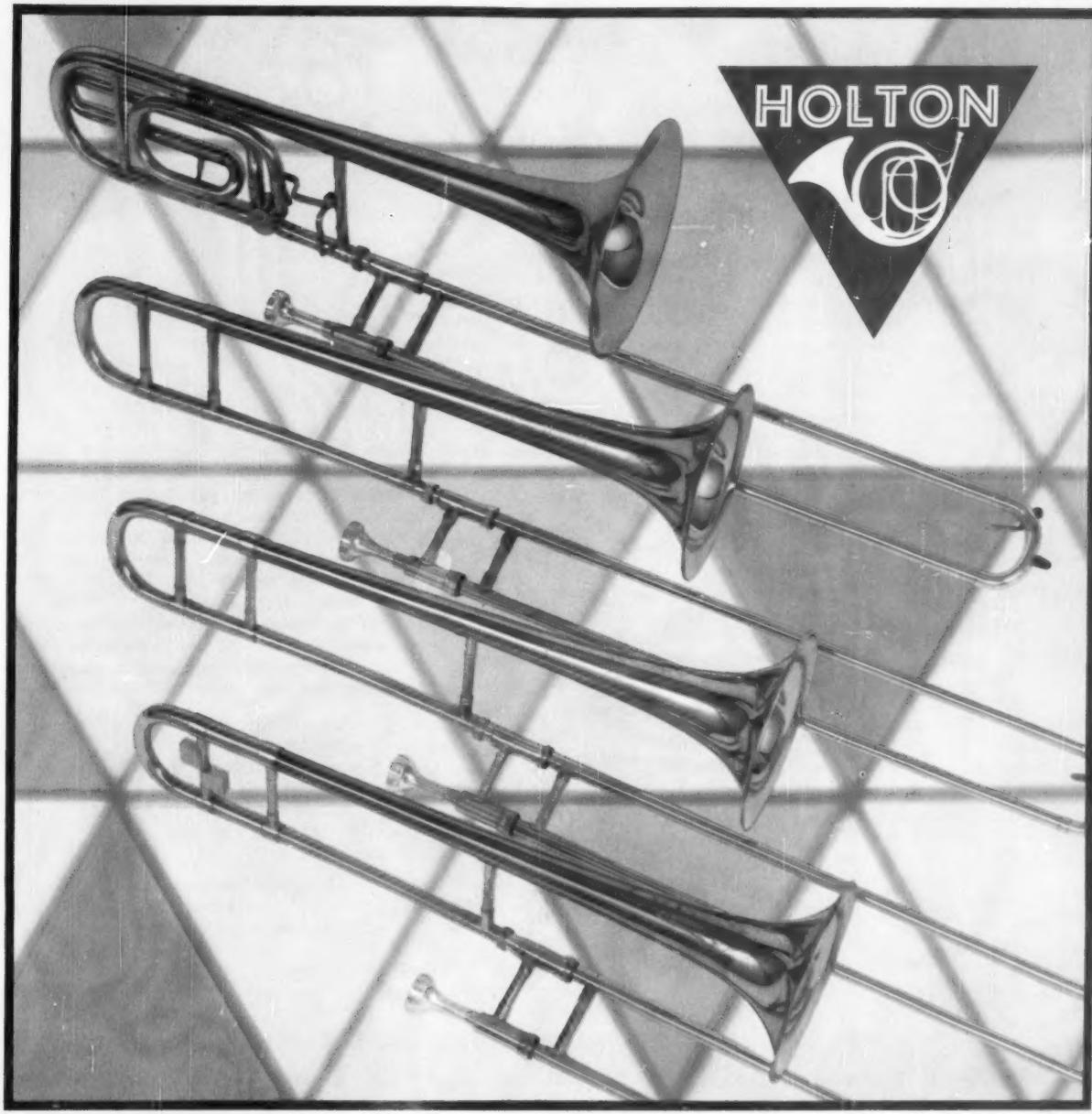
To aid the choral directors and students in the audiences to study these scores first-hand, one of our local music supply stores makes available, at each performance, scores in the edition being used. A major part of our contribution is intended to be musical education,

(Continued on page 70)

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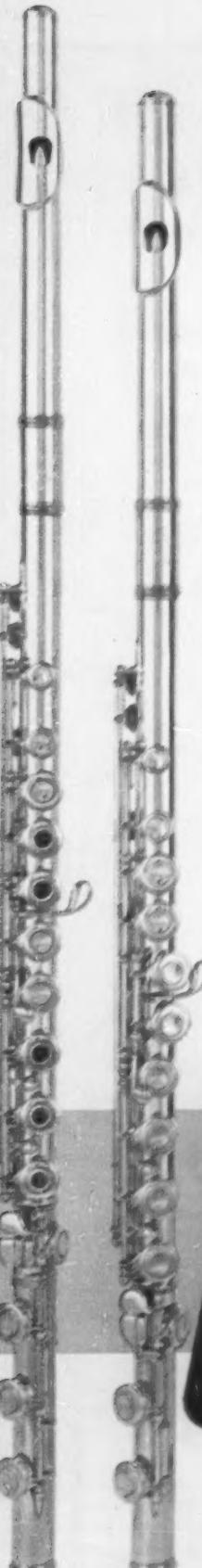
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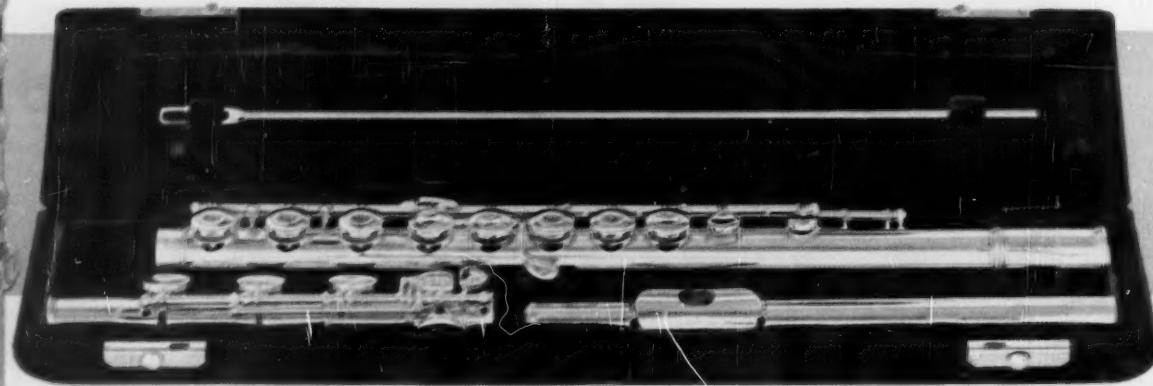
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MUSIC
APPRE-
CIATION
TEACHERS

BY W.
PARKS
GRANT

There is good reason to believe that the teaching of music appreciation will soon be revolutionized. The children's concerts conducted by Leonard Bernstein, seen on television throughout the country, offer such a refreshing change from the usual twaddle foisted off on students under the name of "music appreciation," and are so well oriented in the right direction, that the older nonsense will soon be superseded by sounder practices.

Bernstein sweeps aside the usual clichés with something like "music is never about anything, it just is," or "the meaning of music is the way it makes you feel when you hear it; it makes us change inside." Both statements were made at the first televised children's concert on Saturday, January 18, 1958. In the *New York Times* for the following day, Harold C. Schonberg, who reviewed the concert, said, "Mr. Bernstein . . . obviously was trying to reorient them (the children in the audience) away from the sentimental, storytelling, pictorial approach into something along the lines of an appreciation of music purely as music."

Let us hope that the day may be close when the old approach will be as obsolete as the Model-T Ford, during whose heyday it got started.

Fortunately, Bernstein is a composer as well as conductor, and although he may not be the world's greatest composer, neither is he the worst. He does reveal to the student-audiences something of how music is written—what went on in a man's consciousness that caused him to write the way he did.

Certain teachers, with no idea of how a composer goes about composing, have implanted in pupils' minds the notion that he gets "inspired" somehow, seizes a pencil, goes into a trance, then some superhuman force takes over; and a few minutes later, lo and behold, a movement of a symphony is down on paper, complete, perfect, and in no need of further polishing or revision.

This idea may also soon be as extinct as the dodo. Well-meaning, though superficial or ill-informed

persons have promulgated other unwholesome notions for several decades, to the detriment of their classes, and, worse, to music itself. The following are examples of some undesirable teachings:

(1) *The striving to translate music into one of the other arts, or at least into something other than music.* Teachers who play a composition and then instruct their classes to "write the story that piece told you" or "draw the picture that piece suggested to you" are leading students into a dangerous mental habit. To a person to whom music is meaningful a translation into something else is both superfluous and misleading. Students should be taught that music is its own meaning, and that this "meaning" often cannot be reduced to words, that the *tones themselves* are the complete meaning of the composition.

Writing the "story" allegedly suggested by music is a test of the ability to write, not of musical insight; and similarly, the person who is the most gifted in drawing will produce the best "picture" of a composition. Meanwhile the most musical people are likely to produce the least impressive results in the attempt to "tell stories" and "draw pictures," for music to them is complete in itself—as it properly should be. Excusing the foregoing narrative and pictorial practices as attempts to "correlate" music with literature and art is an example of false reasoning, for transmutation, rather than correlation, is the thing that is really involved.

(2) *The presentation of music in a gushy manner.* This has been characteristic of certain (not all) women teachers. They dwell on how pretty music is, how sweet it is, how lovely it is, how it has a "soul", and how much everybody ought to just love it to death. This approach only succeeds in alienating the intelligent students, especially boys. We teachers must emphasize that music is by tradition a masculine activity—something that men do—and that its takeover by women's clubs is a recent and largely American phenomenon,

thriving especially in country towns.

A genuinely moving composition needs no gush. Indeed, the person who gushes the most is the one least likely to have really penetrated its content.

(3) *The notion that interest in music can be aroused through chit-chat about personalities and by biographical anecdotes.* This practice may arouse considerable interest in musicians, but comparatively little in music. How many students' entire knowledge of Haydn consists of the purported fact that he was called "Papa"? More to the point would be to know whether the man really was called "Papa", and called so regularly, or whether this is just one more phony legend.

Legitimate biographical data is undoubtedly important, but a clear distinction must be made between pertinent facts and mere cute anecdotes.

(4) *Singing themes of symphonies to doggerel words,* in the attempt to make them easy to remember, is both puerile and dangerous. Some adults find their pleasure in great works of music is ruined by inability to cast from their minds the atrocious text associated with symphonic themes during school days. The practice probably drives people away from music rather than winning them over, their reasoning being that if "music" is as silly as all that, they will have nothing to do with it. Who can blame them?

(5) *The doctrine that music is essentially inaccessible,* but that a teacher, by acting as intercessor between a composition and the listener, can reveal understanding through some sort of pedagogical hokuspokus. The teacher can give facts, but he cannot cause understanding to take place through use of some mystic high ritual. Understanding can come about only within the person.

We might do well to be skeptical of statements that there is a "technique of listening" or that it is possible to listen "creatively", in favor

(Continued on page 69)

CONCERTS, KIMONOS

I've heard myself described in some choice terms during a lifetime of singing for all kinds of audiences, but the U. S. State Department is responsible for my having been called "a new export commodity," putting me in a class with surplus cotton, farm machinery and jet planes.

To be truthful, I brought it on myself. As a little girl in Wheeling, West Virginia, I longed to visit far-away places and see how other people lived. Later on, I also wanted to know something about the music of other lands. So, when the State Department invited me to tour 17 countries, under ANTA auspices as part of its cultural exchange program, I was delighted at this chance to do what I'd always wanted. The Metropolitan Opera gave me a leave of absence, and off I



My first social encounter with a camel!

went, with my stalwart little company including my accompanist, Edwin Biltcliffe. We began with Austria and Yugoslavia, both of which I already knew from previous singing engagements, and then set out to cover 15 Near and Far Eastern countries in three months. We performed in Turkey, Lebanon, Iraq, West Pakistan, Ceylon, India, East Pakistan, Indonesia, the Malay States, Thailand, Vietnam, Taiwan, Hong Kong, the Philippines, and Japan—and I had a ball, meeting all kinds of people and doing the crazy things I'd always wanted to do.

My first "social" encounter with a live camel outside the zoo was in Lebanon, as we were trekking through the mountains en route from Beirut to Baalbek. We passed two Arabs on camels, and I just had to stop and get acquainted. The Arabs were very pleasant, but the first camel acknowledged our introduction by glowering—yes, camels can glower—and spitting in disgust. The second one seemed friendly, however, and, after a little

haggling, the Arabs decided to let me ride him. Of course, no one bothered to inform me that a kneeling camel gets up front legs first, and so my earliest impressions on camel-back were rather fleeting—as the camel went up, I went down. On my second attempt, after I'd dusted myself off, I managed to stay on long enough to find out why camels are called "ships of the desert"—the back of a camel is no place for anyone who gets seasick. Such pitching and tossing! I'll never know how the Arabs manage it. Elephants—as I found out later on in India—are almost as disconcerting, but at least you're enclosed in a howdah—that little house on their backs, so you have something to cling to. While camels are like a storm at sea, elephants are more like riding around on an earthquake. I'm glad that I've tried both, but from now on I'll stick to horseback riding.

Our tour was beautifully arranged by the State Department, and the people, everywhere we went, couldn't have been nicer. We were always met at the airport by someone from the United States Information Service or the



actress Jahanara Khanam demonstrates an acting gesture to me.

State Department, and by friendly groups of local people, and throughout the tour we were showered with gifts and exotic local flowers. Shortly after the tour started, I realized that my concert audiences looked entirely too well-heeled to be a real cross-section of the communities we visited. So wherever possible we arranged special programs at reduced prices for native students, many of

ELEANOR

AND CAMELS: STEBER

whom had never heard a Western concert performer before and they turned out to be some of our most enthusiastic and appreciative audiences.

Before a concert in Iraq we were told that tensions ran high and that public reactions were so unpredictable that anything might happen. The concert was in a motion picture theatre, which had been adapted for our performance by tacking on a stage apron. My dressing-room was an improvised triangle of bed sheets in a boiler room in the cellar. At the concert, in spite of official uneasiness,



*my
visit
to a
public
school
singing
class in
Saigon*

the audience sat spellbound, and the applause was just electrifying. Incidentally, my concert programs did not play down to any of our tour audiences—we planned them to be as typical of an international classical concert program as possible. It was in Iraq, while I was singing a little song about birds, as an encore, that a cat began meowing hungrily backstage. At least I was sure there was one member of the audience who understood what I was singing about firsthand. Many members of the audience knew no English at all, and followed the printed translation of each song in the program notes, and occasionally we sang in places where the idea of a woman concert artist was unheard of. The only female "entertainers" they knew had been Eastern dancers and singing girls, whose reputations, I learned, were "rather questionable." They were referred to as "artistes."

Among the things I enjoyed most about the tour were some of the curious phrases used by foreign reviewers. Having no standard critical vocabulary for describing a Western

opera and concert singer's performance, they improvised their own terms, just as the stage crews sometimes improvised my dressing-rooms. Facilities were often Spartan by comparison with those of the opera houses of America and Europe where I have sung, but it was certainly worth a little hardship to hear myself described as "A Miracle" in Bagdad, where I was the first Western concert artist ever to appear; as "A Good Sport" in Ankara, where I sang with a fever of 103 degrees; as "The Primitive Donna" in easy-going Saigon, where they couldn't conceive how anyone could survive touring 15 countries in three months; and as "Number One Sing Song Girl, USA" in Hong Kong. And I loved appearing in saris and kimonos for encores, and accompanying myself on the Indian harmonium or the Japanese samisen in local folk songs, usually learned just the



*Look who's
a
sampan
operator
in
Hong Kong!*

day before. In Japan, I even learned to sign my autograph, "Best wishes, Eleanor Steber," in Japanese.

But the real high point of the tour was Saigon. There I went to a very noisy party given for the company of *The Quiet American*, and was introduced to the most fascinating man I've ever known, Lt. Col Gordon Andrews, U. S. Army. He told me on the spot that he was going to follow me back to the States and marry me. He not only made good his bet that one day he would be my husband; he also became my partner and sound engineer in our own record company, St/and Records (*St* for Steber, and *And* for Andrews).

Thanks to Saigon and the State Department, we can look forward to a lifetime of "making beautiful music together" both literally and figuratively and with our own records as souvenirs!

THE END

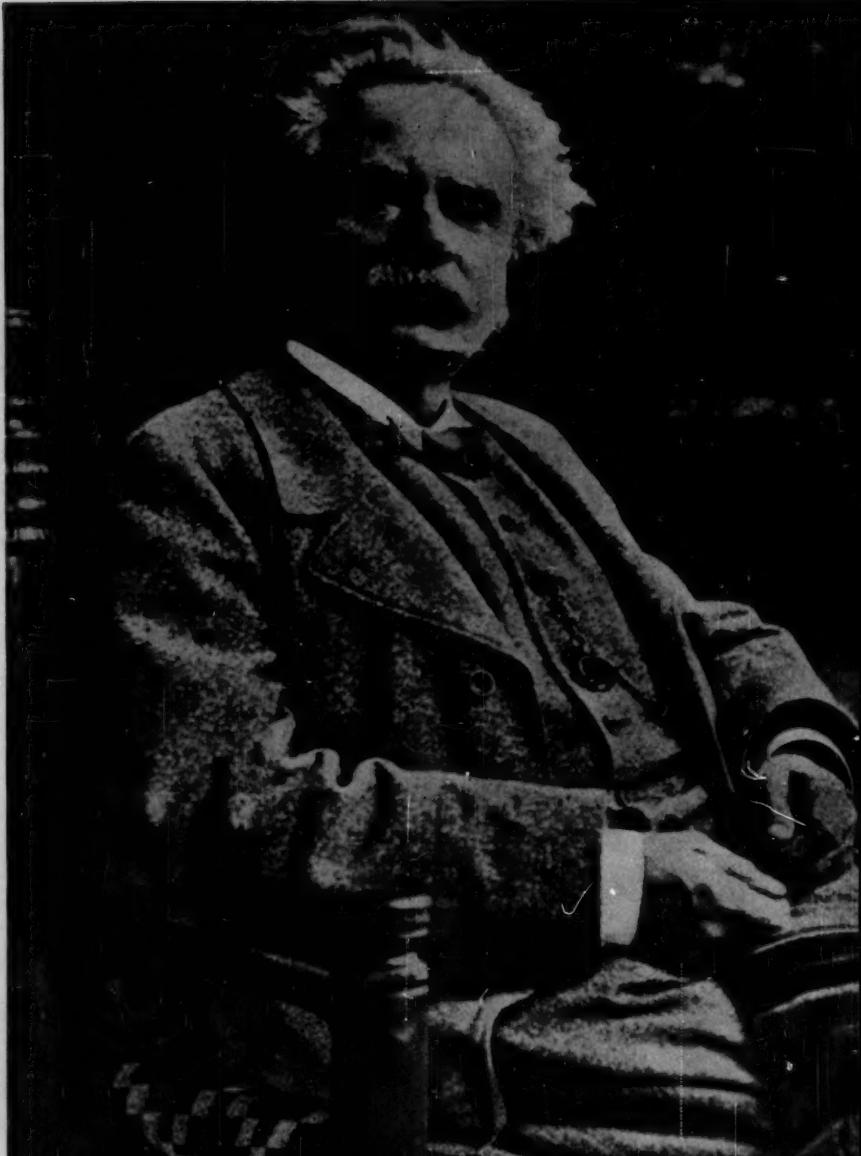
The links between Norway and Scotland are very close, more so than is often remembered. Until early this century, when the Bergen-Oslo Railway was opened, Bergen was nearer to England and Scotland than to the capital of Norway. Edvard Hagerup Grieg, one of Norway's most famous sons, and the greatest of all Norwegian composers, was of Scottish descent.

Grieg's ancestors lived in the neighborhood of Aberdeen, and his grandfather was one of those who left Scotland upon the scattering of the clans after Culloden. He changed the family name from Greig to Grieg to suit Norwegian pronunciation. The composer's father, Alexander Grieg, was English consul at Bergen when the boy was born in 1843. From medieval days Bergen had attracted a steady flow of Scottish immigrants. The city, at once the most cosmopolitan and most national in Norway, was planned and built by King Olaf (the Quiet) about 1070, on the lines of an English seaport, and he induced Englishmen to settle there.

For centuries Bergen has enjoyed something of the independence of a city-state. Its people's eyes have always been directed toward the sea; in happier times its prosperity came from its overseas trade and its fish. Grieg was always proud of the fact that he had been born in Bergen. The people of Bergen are even proud of its fishy smell, and its fish market is one of the most celebrated in Europe.

Grieg was no exception. He always declared that the smell of the fish of his native city had an inspiring effect on him. The composer almost worshipped the mountains and fjords of his beloved homeland, where everything was music to him, the sighing of the wind through spruce, birch and pine; the leaping of a thousand waterfalls; the reverberation of thunder among the glacier-clad peaks, or the whispering of the breeze among the sweet-scented birch leaves on a spring morning. Yet it was always to the smell of fish that he returned.

Grieg had an indomitable soul in
(Continued on page 50)



GRIEG'S SCOTTISH ANCESTRY

BY E. R. YARHAM

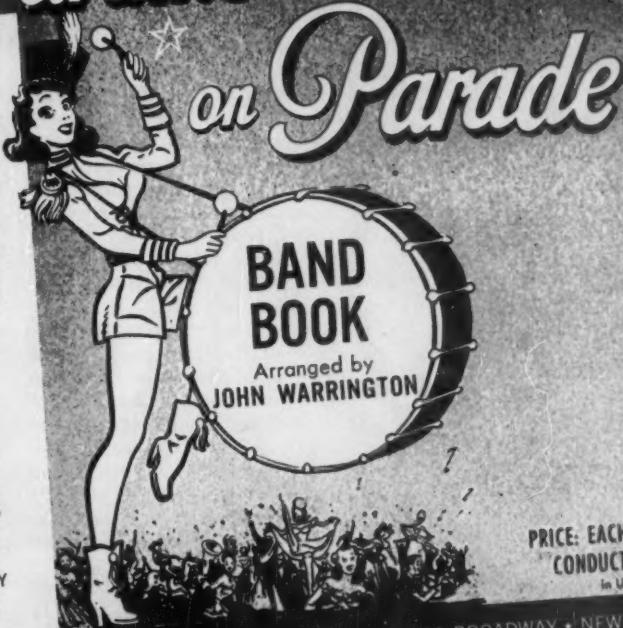
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PER CUS SION FOR COM POS ERS BY HAR OLD FAR BER MAN

It has been particularly gratifying to me to observe more and more composers (young and old) move toward the percussion section as a means of valid musical expression. Although a great deal of the writing for the percussion instruments is as yet rather hesitant and frankly experimental, it is nevertheless a step that should have been taken long ago. It is my opinion, as a professional player and composer-conductor, that little of musical value has been written for the percussion section, except in rare instances.

And, of course, the composer is at fault. The rapid growth of woodwind and brass instruments in the past one hundred years, both in the improvement of the instruments themselves and the performing technique, is due mainly to the demands the composer placed on the player and, indirectly, on the instrument-maker. It is also quite true that until recently the composer's rather archaic approach to the percussion section has resulted in an almost complete lack of growth instrumentally and technically (from a performer's point of view).

It is interesting to note that the emergence of the jazz percussionist has been one of the major factors in the development of the classical percussion section. Composers, fascinated, began to listen and watch, and to incorporate what they heard and saw in their own writing, and the results often led to a welcome departure from the standard orchestral percussion writing.

Let us therefore take a closer look at what the percussion section is, and explore its possibilities from a strictly compositional point of view. It may hasten the removal of the percussion section from its woeful estate of "noise-makers" into the realm of "music-makers."

From the composer's point of view, just what are the capabilities of the percussion section? For me it is a means of expression ranging

from the most powerful voices in the orchestra to the most delicate and subtle. Melodically it can offer from among its many instruments of definite pitch a vast and colorful six octave range, from the 42-inch timpani to the piccolo-xylophone and glockenspiel, with good sound and texture throughout. For pure sounds or colors of indefinite pitch it contains instruments that can create nerve-racking tensions, or the softest and most delicate of sounds. As a section, then, we have in the percussion a melodic range as large and varied as any in the orchestra, plus a means of producing an enormous range of non-pitch sounds that place it in a unique, and as yet largely unexplored, position.

I am not saying, of course, that the percussion section as a whole can do what the string section can, any more than the brass section can do what the woodwind section can, but why should composers write for the string, woodwind and brass sections what percussionists can do best?

It is my good fortune to be a member of an orchestra that plays a good deal of contemporary music and, indeed, commissioned twelve new works a year ago. It is my feeling that a good percentage of this new music would be more interesting and sound better if certain sections were re-orchestrated for the percussion section, leaving those instruments that were formerly playing free for better usage.

Like the other sections, percussion can be broken down into units. First, the mallet instruments: xylophone, marimba, xylo-marimba, glockenspiel and chimes. A second unit consists of drums: snare, piccolo-snare, tenor, bass and tom-toms. (It is not unusual to find two or three of each of the smaller drums with a section—each player will have a drum of his own of which he is particularly fond.) Another group includes the cymbal family and the accessory instruments. A good cym-

(Continued on page 84)



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?FORGOTTEN OR UNFORGETTABLE!

by Vernon Duke

Since I am known primarily as a composer, my joining the ranks of record producers was something of a shock to my friends. Understandably expecting the worst, they thought that so unprecedented

controlled merriment. "Forgotten music? Say that's rich!" they would say between cackles.

What these misguided souls do not know is that the seemingly strange and unexplored field I've been devoting myself to, as a welcome breather between a sonata and a quick thirty-two bar chorus, is indeed *rich*—the richest field, in fact, in all music. I don't hesitate to affirm that the vast majority of music written, published and unpublished, performed and unperformed, is indeed forgotten. Would that mean that all music, gone by the board, unexhumed and unappreciated is uniformly bad? On the contrary, the more I dig (not in the jazz sense) the more I become persuaded that the quality of the mildewed stuff examined is for the most part astonishingly high.

Why then has such music been permitted to languish on antiquarian music dealers' shelves, in dusty repositories of national and university libraries, or in the begrimed cellars of over-stocked publishers? Some of the reasons for this state of affairs are dull, others fascinating. I, for one, have always been curious about "*dei minores*"—minor gods—both in music and literature; minor they may have been but, since they were gods to some, isn't it only human to do a little worshiping at their dusty alters? Among these pocket-size deities are usually found the unfortunate men who happened to function at the time when their more dazzling contemporaries shot up like meteors and left the supposedly little fellow firmly in the shade. Admitting that J. S. Bach, Handel, Mozart, Beethoven and Wagner (whom I do not happen to admire) were Titans who managed, each in his own manner, to revolutionize music and dominate the musical scene during their lifetimes, is it fair to assume that their less formidable contemporaries were merely slavish imitators, satellites, also-rans? How are we to evaluate the art of, say, Wilhelm Friedemann Bach, the great Johann Sebastian's hapless son, that of Jan Ladislav Dussek, who was luckless enough to

pursue his career in the shadow of Mozart and the awe-inspiring presence of Beethoven, unless we get to hear their music? By whose standards are Hummel and Spohr no better than second-rate craftsmen? The advent of Wagner sounded the death knell of those aligned with Mendelssohn, but would that mean that anti-Wagnerites were necessarily devoid of talent? Further: Tchaikovsky hated Brahms and Brahms didn't have much use for the melancholy Russian, yet both succeeded in swaying the hearts of the nineteenth century; in so doing they unintentionally wiped out the offerings of countless able men who, too, were seemingly born at the wrong time.

It is no secret that our musical tastes are governed by critics, not musicologists. It is less generally known that the so-called "critical authorities" of the past were prejudiced and highly biased men. Some genuinely important composers had equally important detractors; not a few weaklings, masquerading as geniuses, were unduly extroddled, nay, idolized by the critical fraternity. But whereas the work of a Stephen Heller, once mentioned in the same breath with Chopin or Schumann, or that of Felicien David, habitually bracketed with Berlioz, will be found, upon minute examination, to be exceedingly feeble, the same cannot be said of Hasse or Bononcini, Handel's rivals, or Cornelius, torn between Liszt and Wagner, or Heinrich von Herzogenberg, the self-effacing but magnificently endowed friend of Brahms.

To return to the critics: every great man of music had his "definitive" biography written by a presumably great critic. These grandiloquent gentlemen have decreed, with terrifying aplomb, that white is white and black is not worth bothering about. Their utterances, although systematically discredited by subsequent and, therefore, even more definitive biographers, have been passed on to the unholy practitioners of the profitable art of "music appreciation." These habitual bowdlerizers have been feeding the gullible public with "digests",



Ludwig Spohr, a portrait by Schlick made in 1885.

a maneuver would result in wholesale waxing of my previously unrecorded catalogue of *serious* music. They were quickly reassured (or disappointed) upon receiving the intelligence that the company I was to direct was a subsidiary of Contemporary Records and would bear the title of SFM; the mystery deepened. "We know what FM is, alright," my well-wishers would say, "but what is that 'S' doing in front of it?" On learning that SFM stood for Society for Forgotten Music these gentle people would invariably consider this bit of information as an inside crack, a practicing musician's witticism and would give vent to un-



Peter Cornelius, friend and pupil of Wagner and composer of "The Barber of Bagdad."

"manuals", and "textbooks", which are in reality nothing more than hastily concocted compilations for the Great Unwashed, eager for a musical bath. As a general rule the music appreciation operators refrain from stating their own opinions (for want of same) but are content to crib right and left from the "undisputed" authorities of the past, little bothering with the fact that a good many of these have already been dethroned.

What caused me, a practicing composer, to start digging for forgotten

music? Simple: no amount of sugar-coating will hide the cruel fact that most music written today (mine included) is forgotten during the composer's life span. In that respect our ancestors were somewhat luckier. The composers were not nearly as numerous in the old days as they are now and, with a better than average zeal and industry, they managed to throw their weight around and get themselves played and talked about. Having died, they had no way of knowing whether they achieved immortality; but then every com-

poser, good or bad, is firmly persuaded that his music will live forever. To see his music die forever, while still very much alive, is hard to take; but most of us are taking it and I am proud of our frantic determination to keep on producing stillborn babies with nary a hope for their survival.

Every composer, however exalted or humble his status may be, could provide you with a list of works, for which he had a particular fondness, that were forgotten before they had a chance to be remembered. We are all too familiar with the composers' laments (I was guilty of quite a few myself) and they all stem from the fact that the supply is huge, the demand practically nil. We all know about the tremendous cost of writing a symphony: by the time the composer has invested in music paper, union copyists, mailing charges, long distance telephone calls and telegrams to conductors (who couldn't care less), he is in the red to the tune of somewhere between eight hundred and a thousand dollars. Should the man be lucky enough to achieve a second performance (I have written about the conductors' occupational disease "premieritis" elsewhere) he might get a hundred dollars back on his investment. The poor man is further plagued by the sadistic habit of recording magnates to delete his pieces from the company's catalogue. Thus we may peruse a Schwann catalogue of three years back and find our man represented by some twenty entries that are reduced to two in the present edition of said publication.

Here is a bit of gentle advice, to music lovers. Do not laugh when next you see the emblem SFM, which stands for the Society for Forgotten Music. You may have a worthy composer friend or even relative who, upon leaving this imperfect world, will be taken up by our organization (should it continue to flourish) and—who knows?—achieve immortality. You may be assured of one thing—and it is a good thing to know, believe me—our entries, whether best-sellers or otherwise, will never be deleted.

THE END

BY GUNTHER SCHULLER

Jazz education Schooled Spontaneity



The Modern Jazz Quartet

There are moments in the development of every art form which invite a general self-evaluation. Very often this act of taking inventory, so to speak, is automatically embodied in the creative forward thrust initiated by the genius-innovator, who in effect says "This is what we need" and then shows us how to do it. At other times these moments of self-analysis are accomplished on a purely critical (i.e., non-creative) level, usually associated with long gestation periods in which the lessons of the genius-innovator are learned and assimilated.

In recent years jazz has been developing along lines that suggest just such a renewed assessment from the critical point of view. And one of the most important lessons being learned in this act of self-appraisal is that "education" and "learning" are not necessarily harmful to jazz; that a more formal process of "teaching" does not in itself subvert those qualities which have made jazz a powerfully communicative force and one of the most liberated forms of artistic expression in our time.

The fears, widespread among jazz musicians and writers, that "the teaching of jazz" will inhibit and emasculate the music, are founded upon a number of misapprehensions concerning the nature of jazz as well as the nature of the teaching (and learning) process. It should be clear from the beginning, that those of us who believe that the educational process in its most imaginative form can be a beneficial influence in jazz, do not necessarily mean "book learning" in the ordinary sense, nor any of the other academic stereotypes, which, in my opinion, are indeed to be genuinely feared. That kind of education can only lead to the dilemma in which "classical" music finds itself, a situation in which, in most instances, teaching procedures stifle rather than stimulate interest, and are, in any event, hopelessly out of touch with the realities of today's (mid-century) music.

Jazz is a very special music, a highly sophisticated art form with its own laws and sets of standards. It therefore must develop its own

teaching procedures, relative to its own needs. As jazz broadens its expressive and technical scope, it will make increasingly greater demands upon its performers and composers. To clarify this assumption graphically, one need only compare the musical knowledge necessary to play jazz in 1925 with that required in 1943 (not to speak of 1960). In 1925 no self-respecting jazz musician aspired to read and write music, nor did the music of the day demand it. By the same token, today no self-respecting musician could survive without the ability to read and write musical notation—and those few that still exist are quickly trying to remedy such shortcomings. Certainly a country blues singer does not need to know how a Bach fugue operates. He doesn't even need to know that a blues is basically a twelve-bar structure, as witness those numerous blues singers who unwittingly improvise marvelous 15½ or 13 bar blues. I submit, however, that if a music is going to aspire to the relative complexities of larger forms, atonal or pantonal idioms, contrapuntal devices and all the rest, it would be well advised to acquaint itself with the best that has been done in these areas. Art without discipline is not possible; and the greater the intended freedom, the greater the required discipline. Freedom and discipline are simply two sides of the proverbial coin.

The purists and pedants who deplore the development of jazz in these directions are to be pitied. Their point of view is limited and, by its very nature, obsolescent. Art never turns back. In fact, the nostalgic evaluation of the early brawling halcyon days of jazz as better (or worse, for that matter) is completely irrelevant. There is no return to them, no matter how good they were; we can only study the best they had to offer, and transpose it in new forms to our own situation.

The various musical elements of the jazzman's language are today of considerable complexity, and thus make increasingly greater demands upon improvising players. The exceptional "genius" will, of course, not only meet these demands, but

(Continued on page 71)



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Music's annals abound with legends of fiery-eyed conductors, irate maestros and tales of podium tantrums. But, strangely enough, temperamental episodes have generally done nothing but endear conductors to the public. Perhaps those who must exercise restraint in their own business and professional lives find a kind of release in seeing others throw discretion to the winds (as long as it's all in the name of Art). Or it may be that temperament is so much a part of our traditional concept of a conductor that without it the concert public feels cheated.

They tell a story in the New York Philharmonic Symphony Orchestra about a trumpeter who used to omit the high E in a certain passage of a symphony, because he could never be sure it wouldn't come out sour. But because of Toscanini's encyclopedic familiarity with every score he ever conducted, he had, against the occasions when the Maestro would be conducting the orchestra, scribbled a warning note to himself on his music: "Play this E when Toscanini conducts, and play it right, or else!"

This temperament, which even the target musicians resent less than they might (knowing it stems from tensions imposed by the desire for perfection), takes many forms. With one it may be sarcasm, with another, fury accompanied by the sound of snapped batons or stamped feet, while with still another it may be an insulting kind of patience, or an icy politeness. And though it is not always in evidence, and there may be twenty rehearsals that go along calmly, the possibility is always present.

As a concert pianist I have played as guest artist under the direction of many of our greatest conductors. The experience has always been stimulating, gratifying and cordial. Though I'm not a "peace-at-any price" person, I don't enjoy rows and so, as my career has progressed, I've been pleased to find that I'm not, apparently, the kind of person who contributes to the myth of maddened maestros.

There are some conductors who don't like the idea of contributing to that myth themselves. Leonard Bernstein is one, as I realized on

one occasion when I was to play with the New York Philharmonic. At the first rehearsal, we found we differed about the tempo for the last movement of the Mozart concerto I was playing; he preferred it considerably slower than I.

It would be difficult to imagine anyone less likely to rage at an orchestra or impose his will autocratically on a soloist, for Bernstein has a kind of sunny politeness and an aesthetic concern with musical values entirely apart from the question of authority. Throughout the several rehearsals we tried it each way. In the end, we were each almost willing to yield, but Bernstein decided on a stratagem that made yielding unnecessary. We would play the last movement both ways at the Thursday night performance, he said, telling the audience the quandary in which we found ourselves, but not saying who had favored which tempo. The audience enjoyed both, but applauded a shade more warmly for the quicker tempo. Bernstein, as anyone who knows him would expect, took the verdict with good grace. But the next day, when I reported for the Friday matinee, he came into my dressing room, laughing at a telegram he had just received. "Well, here it is, straight from the horse's mouth," he said, handing it to me. It read, "Still prefer the slower tempo," and was signed "W. A. Mozart!" Neither of us ever found out who sent it.

A conductor, of course, is not the only hazard that may beset a pianist, particularly when on tour. Not much changes in touring from year to year, but one big change there has been. As our prosperity continues, there are fewer and fewer porters to be found at the railroad stations in small towns. This means that the pianist arriving in town for a concert must carry his own luggage the length of the platform to the taxi stand—and unless he's lucky enough to find a cab there, sometimes to the nearby hotel. That's not much to expect of a healthy young man, capable of filling an auditorium with thundering sound just by the way he touches the piano keys, you may say. But the fact remains that, though pianists may have strength and muscular control coming down on a keyboard, they have no lifting mus-

cles. This amounts to an occupational peculiarity, since a pianist aims to keep his hand, arm and shoulder muscles loose, and the *tautening* that comes with lifting is bad. It's particularly bad before a performance, because it can make the hand quiver and the arm tire before a strenuous passage is completed.

The disappearance from railroad platforms of the little men on whom you could once rely to carry your bags poses a problem, therefore, and one that must be solved. My own method has been to wire ahead to the local Western Union office, requesting them to have a messenger meet me at the station.

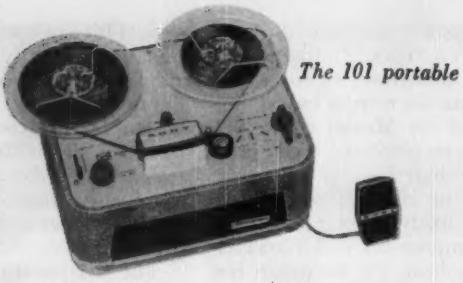
I presume a great many tributes have been paid Western Union for the services it has rendered in the years since Samuel Morse invented the telegraph. It has brought us news of victories and defeats; it has delivered flowers to our wives and mothers on Red Letter Days we have forgotten; it has made it possible for us to receive money from home when stranded. The range of its assistance to the world, the nation and the public in time of crisis is incalculable. But it all pales in my mind, next to the service it performs for me in having its representative on hand to greet me and my luggage at some wayside station. The only drawback to the whole situation is the contemptuous fish-eye and barely masked sneer I occasionally receive from the messenger (who is all too often half my size and possibly three times my age) as he 'totes' my suitcases effortlessly. If, out of sheer embarrassment, I over-tip him, this only increases his disdain, for it shows clearly that I am not only a weakling, but a fool as well!

I don't like to end an article like this on a note of inadequacy. So I want to tell you about the time in Dhahran, Arabia, when without any undue keyboard ferocity, I knocked the ivory tops off almost every key on the piano, in the course of playing the Beethoven "Appassionata" Sonata.

It was, of course, a venerable instrument and should long since have been retired from active duty. This, coupled with the hot, humid climate and (I say it with quiet pride) my pianistic force, plus the

John Browning ponders the

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fact that the keys were not quite aligned so that my thumb nails, catching the edge as they went by like the breeze (the only breeze in the auditorium, I might add), succeeded in flicking the loose ivory tops off many of the keys. Through a combination of my own activity and the deteriorated glue that held them to their wooden bases, the ivories gradually loosened from the keys. Each time I produced a vigorous effect, the detached ivories would fly off, in an arc toward the first few rows of the audience. I was much too pre-occupied — coping with a night-mare-like feeling that the piano (like one of those limp watches in a Dali painting) was about to collapse before my eyes — to pay the people in the audience any heed. But I was told later that, once they had recovered from their initial astonishment at seeing ivories coming at them like flakes in a blizzard, people got into the spirit of the occasion, and began catching them with as much enthusiasm as school boys at a baseball-game, catching fly balls heading for the grandstand.

Altogether, it was not one of my more distinguished performances. But I wish, somehow, that one of those superior Western Union messengers could have seen it! THE END

Grieg's Scottish Ancestry

(Continued from page 38)

a frail body. He loved Norway with passionate intensity and interpreted the spirit of the North in imperishable music. Edvard Grieg was wholly of the North; just as his paternal ancestors came from the north of Britain, so his mother, Gesine Hagerup, was of a northern peasant family. It was from her that he inherited his devotion to the folk music of the Norwegian peasants.

Grieg was a contemporary and close friend of Bjornstjerne Bjornson, the famous poet and dramatist, whose influence upon him was always for the good. Bjornson believed that the peasant life of Norway is its essential life, and in his national dramas (folk stykker) he strove to create "a new saga in the light of the peasant," as he put it. So Grieg, in like manner, turned from the German school of what he called "effeminate sentiment," and flung his energies and genius into the movement begun by Richard Nordraak, who composed Norway's national anthem, for the development of national folk tunes.

Richard Nordraak had dedicated himself to the nationalistic movement; Norway's national anthem has

rendered his name immortal, but the greatest service he ever did his country was to influence Grieg to follow his robust inspiration. Most of us are familiar with the haunting music of the national anthem, and this, though not a strictly literal translation, embodies the sense and spirit of the original:

Thine, dear Land, our love's devotion,
Pledged with heart and hand,
Rising, snow-crowned o'er the ocean—
Home and Fatherland!
Whatsoever may befall us,
Far o'er earth and sea,
Still thy Saga—songs shall call us,
Call, in dreams to thee,
Still thy Saga—songs shall call us,
Call thy children home to thee.

That verse perfectly describes Grieg's devotion to his homeland, and the influence of his work and that of Bjornson on nationalism in Norway was immense. It gave an added impulse to the demand for independence — involving separation from Sweden — which eventually proved irresistible, and which was concurrent with the renascence of the arts and the social and industrial revival of the latter part of the nineteenth century.

Grieg worked untiringly for the cause of Norwegian national music. He attained a European reputation and travelled widely, but with the passing of years he spent more and more time at the home he loved. This was Troldhaugen—Trolls' Hill—an idyllic retreat in woodland setting near the bay at Hop, a few miles outside Bergen. There, amid forest, fjord and cliff, the sensitive soul of the master was ever alert to catch the music that was not mortal. Life was always full of interest to Grieg; he was a happy man, and his music very often reflects the sunshine of his character. Simple in wants and pleasures, Grieg retained more of the child in him than most geniuses.

Whether nationalism raised Grieg above sentimental romanticism only to make him a prisoner of the "little folk" that peopled his imagination, the fairies, manikins, gnomes, elves and trolls who lived in forest and mountain glen, bewitching him and luring him from a music with more universal sublimity and appeal, must be left to conjecture.

Yet because he has immortalized the soul of a people in his music, Grieg is more than national in his appeal. He has nothing to fear from time. Edvard Grieg will remain the beloved "great little master," the perfect painter on his small canvas.

THE END

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Perhaps with more solicitude than genuine curiosity, I am often asked, "You have sung a great many new operas, including a few written especially for you. Is it all worth while? Do these new works do you any good?" The answer is a resounding yes!

No year is complete for me, nor very happy, if I do not do at least one such work as Bach's *St. Matthew Passion* and at least one fine major new work. Possibly I am very happy about new works since I started my career doing contemporary music and have been extremely fortunate in the new operas I've performed—the works of Carlisle Floyd, Sir William Walton, Benjamin Britten, Douglas Moore, Norman Dello Joio, Igor Stravinsky and others. This kind of diversity is very important for a singer.

The *St. Matthew Passion* represents a period of music which is an absolute fundamental to music as we know it today. It would be a great pity to be denied the opportunity and the sheer delight which comes with the singing of this music. And it is the same with contemporary music.

There is something about taking the "next step forward" as a performer which is terribly important to me. It is not enough to live in the music of the 19th century, for example. (Neither should we look down upon 19th century composers.) However, particularly in opera, it is common to find oneself stuck in the 18th and 19th centuries, for this is the bulk of our operatic repertoire. We know these masterpieces and love them; all of us really want to sing these beautiful things, so familiar to us, that form a basic part of our musical heritage. But it is a mistake to ignore the contemporary composers.

As an opera singer, I find it exciting to be the first person to step into a role. My approach is quite different, and I don't have to worry because somebody else's voice is identified with the role. For instance, so many illustrious singers have been Violetta. People remember fondly, as they should, the great singers of the past who have made this role famous. They come to a performance of *La Traviata* armed with

PHYLLIS CURTIN PIONEERING FOR NEW MUSIC



memories that they cherish, so that it is extremely difficult for a new artist to create a fresh, strong, valid impression. With a new opera, one has none of this worry concerning firmly established traditions. You can go smack to the heart of the character being portrayed and give it a whirl on your own terms.

World premieres are exciting. For example, *The Trial*, by Gottfried von Einem, was the first opera I did in New York. Based on the novel of Kafka, it has extraordinary atmospheric effects, and my challenging role required that I play four different characters, all of whom wore different wigs and costumes. Staged at City Center by Otto Preminger, it was a most interesting experience from beginning to end.

In lieu of the limited space, I will only cite the audience reaction to *The Trial*. It was the first time I had ever heard "boos" in the opera house and, of course, this was my debut; no wonder it was the first time! But, as we were hearing "boos" we were also hearing vigorous sections calling "Bravo" and "Brava." It was a fascinating evening in

that it excited so much partisan reaction—which I consider an indication of something exciting happening in the living theatre.

In doing new works, one often encounters new talent. Milhaud's *Medea* was conducted by Izler Solomon, who brought a tremendous vitality to the work. Having had limited experience with opera before this, he came without preconceived ideas and minus a conductor's "routine." We were not bound by tradition.

Another exciting thing about performing a new work is the smell of fresh paint on new sets. This may sound inconsequential, but it can be depressing to do repeat performances of *La Traviata* all over the world only to find the most worn-out and colorless sets imaginable. The same costumes are worn by everyone doing a particular role and the restrictions become boring. I much prefer to avoid the "wet" sets, and wait for my costume to be stitched just before stepping on stage for the opening curtain. Every aspect of the production has come to life—the stage director is "beside himself," the stage designer is rushing about to check last-minute details and the costumer is re-doing the tenor's outfit in record time. Then, too, there is always publicity surrounding a new work, which can or cannot be beneficial.

As new works are reviewed, it is the work itself that commands most of the attention, if not all of it. This can be discouraging to those who devote the extra amount of time in preparation of a new production. It also can limit the singer, who is likely to be "typed" as one who does only new works. At first I had difficulty getting to do anything in the standard repertoire because everyone associated me with new music—and saved me for it.

Occasionally the excitement surrounding a new work produces unusual and ridiculous situations. When we did Poulenc's *Les Mamelles de Tirésias*, Life magazine was doing a bit of publicity on my "most beautiful entrance in the entire work," which was through the heart of the audience. I was preceded by a crouching photographer, strung with wires, bulbs and cameras, who couldn't get his flash bulbs



to work properly. He stayed in front of me for the entire distance through the auditorium, having caused me untold anguish all the way, and having completely ruined the scene. I consider this a hazard of new opera. I can't imagine anyone being this excited over one more *Don Giovanni* or *Così fan tutte*.

We need more stages that believe in doing new operas and more audiences that believe in seeing them. I am of the conviction that if we would do our standard operas in English our audiences would be broadened in no time at all. I have seen it happen so many times. People, in spite of what the purists say, do understand their own language. They discover that opera is a lively, active art form.

It is true that opera was imported. Since there was no indigenous opera here in the first place, this was a European product. Until the American way of life was established in modern times, the European products were considered superior. This may still be the case in a few

(Continued on page 86)

Left and right, Miss Curtin as she appears in the New York City Opera Company's production of "Così fan tutte." Center, a scene, featuring the author, from "The Mikado" as produced by the New York City Gilbert and Sullivan Company.

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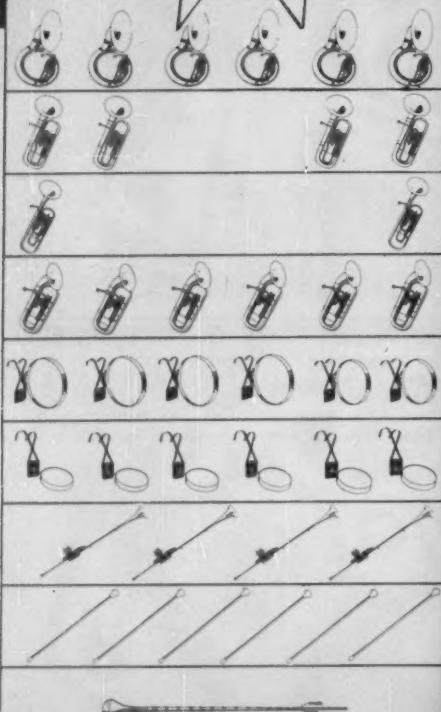
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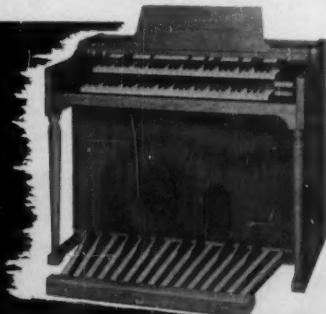
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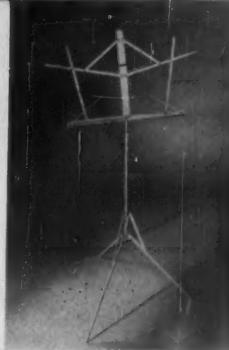
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Articulation in music refers to the "enunciation" of musical tones to produce distinct pitches by a movement of the tongue in its relation to the palate and the teeth. This would come under a further heading of "The Correct Placement of the Tongue and its Manipulation". On this subject, there are widely conflicting theories. I am personally convinced that many fine brass instrumentalists tongue properly but fail to fully understand what they actually are doing. As a result, when asked how they tongue properly, they attempt an explanation which becomes incorrect.

Speaking from experience, for the first few years of my "musical-life" I did not tongue at all. I played Bb tuba and initiated all the notes that should have been tongued by bringing the lips together and then forcing air through them as though saying, "pooh". I have heard many students initiate the tone with a "ha" sound, simply starting air

through the instrument and hoping for the best.

Let us begin with the premise that every note not tied-to or slurred-from a previous note should be distinctly attacked, either a soft attack enunciating a "D" as in "DAA, DU or DEE" or the more distinct attack enunciating a "T" as in "TAA TU or TEE" depending upon the register of the tone in question.

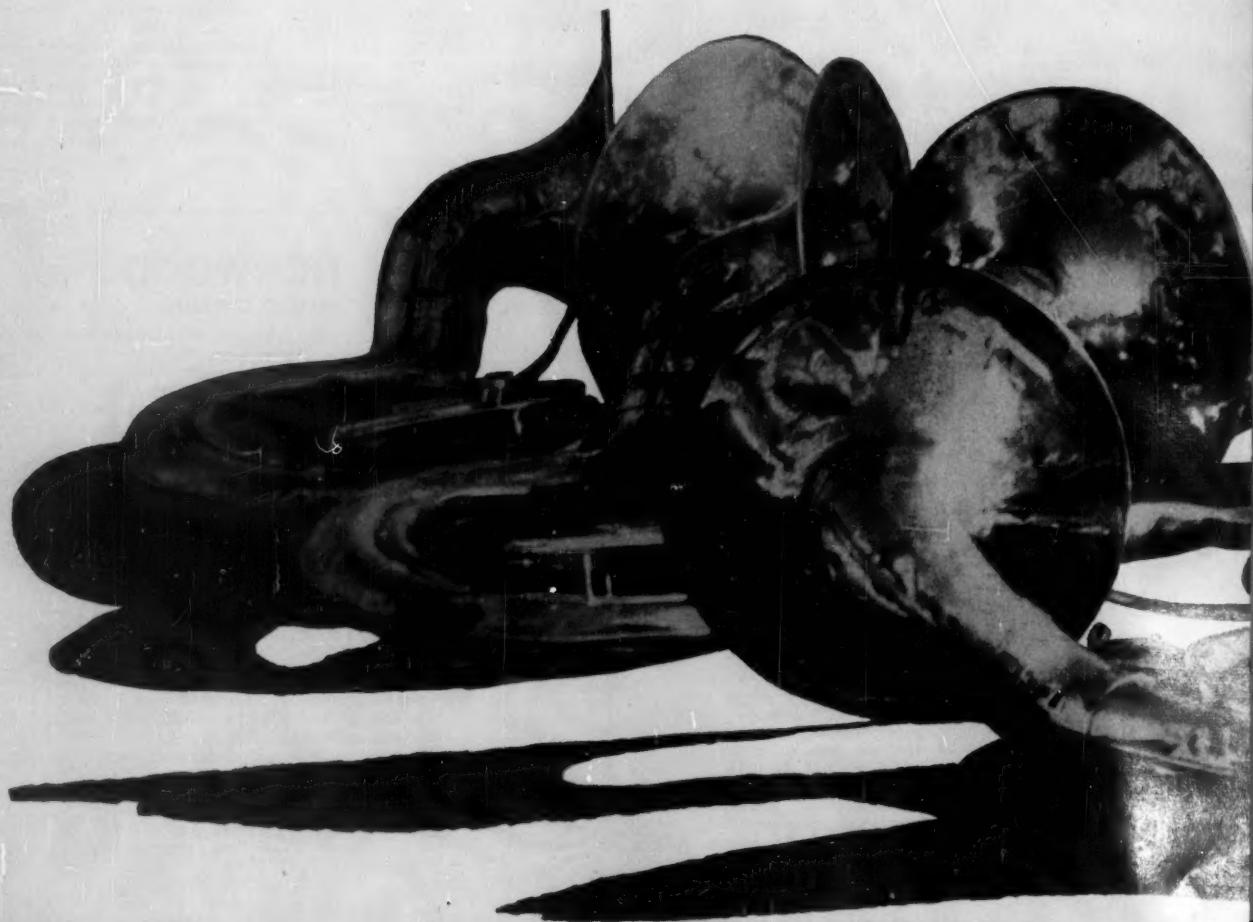
For the lower register of the instrument up to about F Concert, use the syllable "TAA" or "DAA" in order to open the throat and mouth cavity (orifice) fully. When your doctor wants to look into your throat, he tells you to say "AAA". This completely opens and relaxes the orifice of your mouth. If the note in the lower register is not tongued at all but slurred from a previous note, enunciate the "AAA".

For the middle register, from middle F to high F Concert, you should enunciate the syllable "TOO" or "DOO". This arches the tongue,

decreasing the space in the mouth and throat. For the top register from high F and up pronounce the syllable "TEE" or "DEE". This arches the tongue even more, causing the mouth orifice to be at its smallest. This smaller opening or cavity will aid the student in reaching the high tones.

Now Hear This! Never use the tongue to stop off the air-column with a forward motion. The tongue is used to initiate the sound or start it —never to stop it. Cutting off notes with the tongue gives a very unpleasant, abrupt ending to the tone. The tongue acts as a release valve for the air-column which is under pressure from the diaphragm. To stop the tone, simply stop the pressure.

This leads to another important step in acquiring speed in tonguing. The tongue should be as relaxed as much as possible. Even in very rapid tonguing, the tongue should be allowed to relax between each note. It



is often discovered that the student, while executing a rapid passage, will not be relaxed in his tonguing and it soon becomes sluggish and unable to finish the passage cleanly.

Another point to remember concerning articulation: never tongue between the teeth or, worse yet, between the lips. Some older methods tell you to tongue between the lips for single tonguing and then in the same methods later tell you to pronounce the "TOO" or "TAA" with the "KAA" for double or triple-tonguing. This is foolish. If one can tongue behind the teeth in double or triple tonguing, stay behind the teeth in single tonguing and you will be able to speed up your articulation.

Regarding the technique of double and triple tonguing, let the student determine at the outset that there is no such thing as legato-double or legato-triple tonguing. I do not mean that this tonguing must be heavily accented but it should always be played detached. I would suggest

learning to triple tongue first as it can be applied sooner in even some of the simpler solos. Most students develop this technique quicker if at first they practice tonguing without the aid (or hinderance) of the instrument or mouthpiece. Let them practice vocalizing "TaTaKa TaTa-Ka TaTaKa Ta" until they can do so smoothly and with easy rhythm. Then try using the mouthpiece and finally the instrument itself.

Double tonguing should be taught in the same way and always remember to stress "TaKa" or "TaTaKa" rather than "DaGa" or "DaDaGa". This legato type of tonguing will never sound cleanly regardless of the speed developed. Remind the student to keep the tongue in a relaxed position as much as possible even while double or triple tonguing.

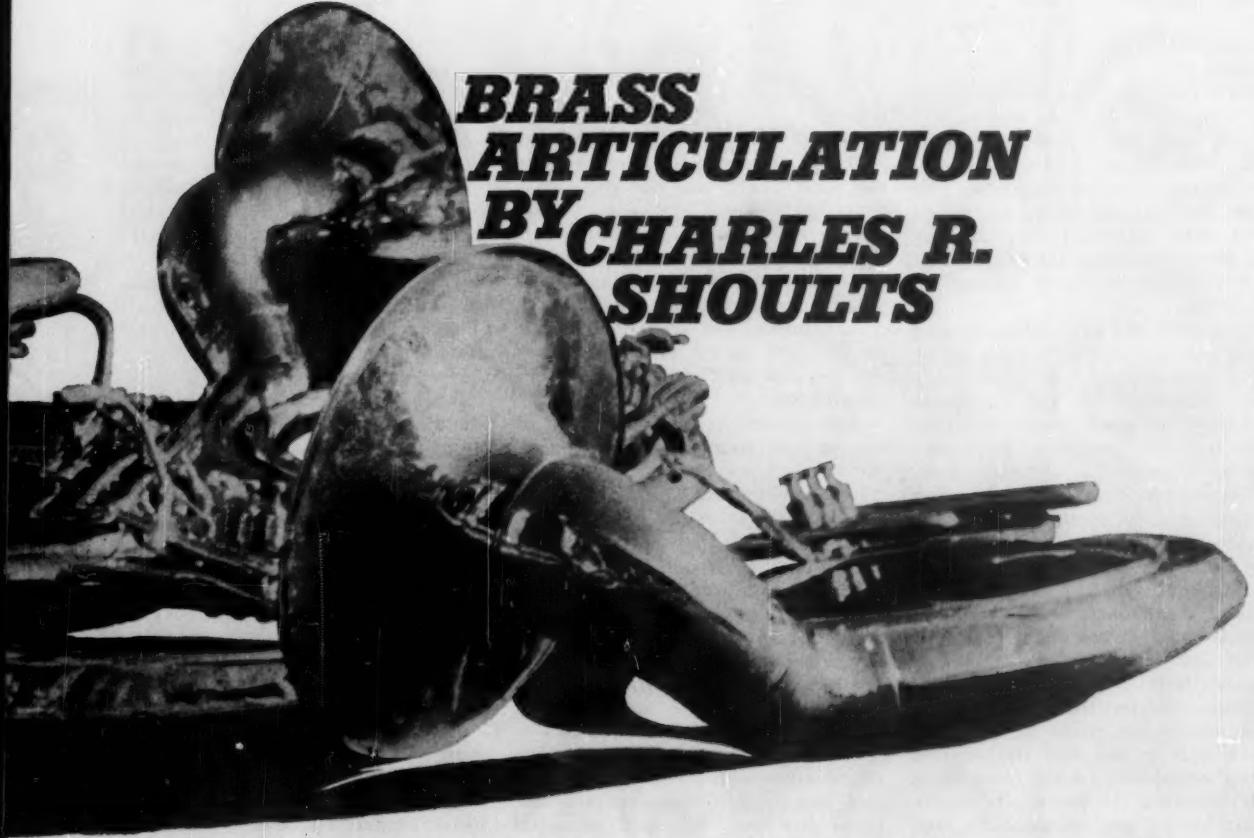
While proper tonguing will have no effect upon the quality of the tone itself, improper tonguing will affect the tonal quality adversely. By diligent practice and patience on the

part of the brass instrumentalist, proper tonguing becomes natural and produces a very pleasing effect on the listener. One has only to listen to a virtuoso performer on any one of the brass instruments to realize the value of clean, fluid, distinct articulation.

Remember that the dynamic level of the tone is controlled entirely by the pressure exerted by the diaphragm pressure against the air-column. The greater the pressure the greater the dynamics and vice-versa. The diaphragm pressure must be applied before the tongue-valve is released. This release is accomplished by dropping the tongue *DOWN*, not back, allowing the pressure to be released causing the lips to vibrate.

Coda: Never tongue between the teeth or lips, or cut the tone off with a forward movement of the tongue; never initiate a tone without tonguing properly. Always exert diaphragm pressure prior to tongue release, and *relax!*

THE END



BRASS ARTICULATION BY CHARLES R. SHOUTS

the unwritten note

In spite of our strong European cultural background and heritage, we in the United States have not yet fully embraced music and the arts as really important parts of our national life.

The question of governmental subsidy for music, for example, which comes regularly before the committees of our Congress, has in the past been rather summarily disposed of, not, I believe, because the need is not realized, nor even for reasons of economy, but rather because our legislators as a body have not yet arrived at the point where they are thoroughly convinced of the importance of the arts.

Even here, however, we are making progress. The art of the musician, for example, has become an important means of spiritual communication in international relations. The artist and the musician are called upon with increased frequency by our government as ambassadors of understanding to other nations of the world.

How then do our orchestras and opera houses continue to exist under the American system of private support in contrast to the European tradition of government subsidy? That they do continue at their present high standards, although from the economic standpoint somewhat precariously, is adequate testimony to the determination of many devoted leaders of our communities that we shall not lack here the privilege of great music. That this devotion is sometimes based upon civic pride and a sense of community responsibility rather than upon a genuine affection for the art is perhaps beside the point. It is also, I think, fair to say that the support given symphonic music, in spite of this devotion, is financially inadequate for the profession of the symphonic musician and that some day

there must be recourse to subsidy at the local, state or federal level.

Even here there are optimistic signs. One such sign is the appropriation by the state legislature of funds for a New York State Arts Council. Another sign is the appearance in the Congress of bills carrying recommendations for such appropriations.

And, finally, what about musical creation? What is the status of the American composer? I am convinced that the creative spirit remains the most important aspect of any art in any age and in any country. An art which includes no creators, no contemporary activity of the creative spirit, must of necessity become eventually a dead art, an art for the museum.

Here I believe there is real reason for optimism. I am not convinced that the 20th century — or at least the second half of the century — is the most suitable climate for artistic creation. For it is not only an age of science and technology, it is an age of revolution and change and this in the arts means new techniques not yet thoroughly worked out and assimilated.

And yet within this framework of change and indecision can be seen the signs of a very considerable creative ferment in the field of musical composition. Here the most encouraging sign is the lack of any firmly established stereotype. We have our serialists and our electronic composers but we have also our composers who remain close to the soil, to the roots of folk music. We have our atonalists but we have also our tonalists — if there is such a word. We have our composers of symphonies and operas but we have also our gifted composers of popular music and jazz. Indeed, the impact of the latter has been well-nigh universal. In this diversity of creative interests,

in this lack of a stereotype, I see great hope for the future.

I see hope also in the fact that for all of this music there is a large, appreciative and articulate audience. They may not all attend symphony concerts but they do buy records — millions of records, not because of any feeling of duty or compulsion, but because they like music!

Like any well-trained classical composer, may I end by a "da capo", a recapitulation of my first theme? Man, in an age of science, remains a spiritual being. He needs — perhaps more than ever before — those things which contribute to his spiritual well-being, to his need for beauty, to his need for all those things which are beyond — and perhaps even above — his physical and material needs.

The development of music in our country is still incomplete and unfulfilled. We have by no means found the answers. We are, however, making progress. We are working to develop an art which has not only its own intrinsic values but which ministers to the needs of men and women, the purpose for which, I believe, the arts were created.

I have hesitated to speak of one phase of cultural life in the United States which seems to be characteristic of the area of music but which, I would hazard a guess, also applies to the other arts and to some extent to all phases of our cultural and educational development. I hesitate to speak of it primarily because I do not wish to offend a host of devoted men and women who contribute each year millions of dollars and hours of time and devotion to our cultural institutions.

However, if one is to be honest, it must be admitted that, without government subsidy for the arts, someone must pay the piper and, as is usual, he may also wish to "call the

(Continued on page 87)



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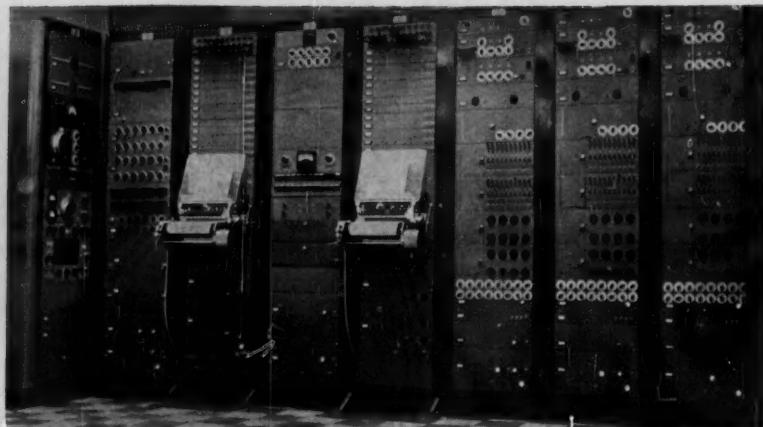
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Left, Edgard Varèse studying a score with a Bogen-Presto engineer. Right, the Olson-Belar Electronic Music Synthesizer designed by R.C.A.

ELECTRONIC MUSIC IS VALID!

BY BERNARD RABB

In every conceivable form of endeavor, "newness," when it runs contrary to established tradition, is subject to resentment, resentment most often caused by a lack of understanding on the part of the uninformed. Such is the case of electronic music which has, for the past few years, evoked a barrage of unfavorable comment as a result of its controversial and revolutionary tendencies.

Electronic music is exactly what its critics condemn it to be. It is

noise. But, and here lies the crux of the entire matter, it is sound that has been organized by the serious composer into esthetic and orderly patterns and forms. The charge most often levelled against this group is that its work is "chaotic" and, above all, "disjunct tumult." This accusation, however, has been tacked on to all compositions that have strayed from the trodden path.

The composers of electronic music are therefore confronted with the same kind of public resistance that

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their predecessors (Wagner, Mahler, Debussy, Schönberg, et al.) faced. The public, unaccustomed to electrically produced tones, as it has never experienced anything approximating this idiom and therefore has no basis for comparison, hesitates to listen and is even more hesitant in accepting. Today the average music listener is one who has not progressed beyond the full-sounding melodicism, chromaticism and harmony of the late nineteenth and early twentieth centuries and it is naturally quite difficult for him to adjust to these new sounds. Electronic composition does not represent music's answer to mass production nor, for that matter, to the highly technical developments of modern science. It is, rather, an extension of the range of music; it presents the ability to hear almost any sound in an unbelievably large number of assortments and variations. Required sounds that cannot be drawn from orchestral instruments are now being made available to the composer. *The electronic music-maker is as free as science can make him; the possibilities of his medium are unlimited.*

Herbert Eimert, a pioneer in the field residing in Cologne, gave a concrete description of electronic

music by saying that "it is based on the composition of electrically generated sounds made audible by a generator, i.e., recorded on tape without recourse to any instrument or microphone. Electronic music exists only on tape (or on records) and can only be realized in sound by means of a loudspeaker system. That electronic music cannot be performed on instruments is due to the fact that the number of individual sound elements is so great that any attempt to find the means of instrumental realization is doomed to failure . . . The composer's equipment consists of a sound generator, a loudspeaker, tape-recorder and filter; all this apparatus is to be found in any well-equipped radio station. No especially expensive equipment is required, as has been generally suggested, and in fact there is no reason why electronic music should not be produced in any normally equipped radio station. The composer has now at his disposal the entire range of frequencies from 50 to 15,000 cycles per second, forty or more precisely calculated dynamic levels and an infinite number of durational values, measured in centimeters on tape. None of this material can be adequately notated by traditional means."

A major point overlooked in critical analyses of this new movement is the fact that this musical form did not blossom forth overnight but arrived at its present state as a result of a logical musical progression. These composers did not decide on the spur of the moment to utilize electronic instruments as a means of composition; all of these individuals have had extensive traditional backgrounds and their mode of expression is an outgrowth of their creative ideas as embellished by the past and their knowledge of the 2,000-year heritage of Western music and their desire to transcend it. Composers such as Edgard Varèse, Ernst Krenek, Milton Babbitt, Henk Badings, Karlheinz Stockhausen and Pierre Boulez have written important works for orchestral instruments and plunged into the vast unknown of electronic music only when they felt that their individual esthetic codes could not be expressed within traditional means.

"Seen from an historical viewpoint," composer Ernst Krenek writes, "the development of music has been one in which man has gradually found, by the creation of his own methods of regulation, the means to put artificial manipulation

(Continued on page 62)



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Electronic Music is Valid!

(Continued from page 61)

in the place of natural sound control. A musician who blew into a reed pipe or sea shell could only produce very few notes and, consequently, was restricted in the extent to which he could create musical forms. As he improved his instruments technically, he was enabled to extend his range and produce other than the natural notes. Thus, he freed himself from the limitations imposed by nature. Clearly the purpose of this freedom is to create richer and more interestingly artistic forms. The creation of these forms entails greater detail and precision in planning. If these plans lead to characteristic procedures which in their turn are related to extensive areas of expression, we reach that pre-formulation, which is our present subject."

The parent of electronic music is, in some respects, the entire Viennese twelve-tone school, and, in other respects, the small circle of *Musique Concrète* composers based in Paris. The musical ideas stemmed from Schönberg, Berg, and, in particular, from the burning asceticism and semi-pointillistic style of Webern, whereas the expressive means were derived from Pierre Schaeffer and Pierre Henry, the two most prominent men in the *Musique Concrète* movement, both of whom were primarily engineers with composition as an avocation.

The difference between *Musique Concrète* and electronic music is the source of the sound. The first group went about the cities and countryside of France with tape-recorders and captured various commonly heard sounds such as traffic, sounds of nature, group noises, etc. Returning to their studios, they then doctor the tapes by playing them at different speeds, backwards, upside down, etc. From these pre-recorded tapes they made an artificially fabricated music, artificial in the sense that they themselves did not create the sounds but worked only with available material. The electronic composer, however, has a good idea of what he wants from the instruments at his disposal prior to the actual creative process. He does not use sounds derived from location recordings and will only utilize pure electronic tones.

Columbia and Princeton Universities are at the present time the joint possessors of an instrument capable of phenomenal advances in this medium, the Olson-Belar Electronic Music Synthesizer, named for the Radio Corporation of America's

technicians who experimented with and finally developed the instrument. The synthesizer can produce, in theory, almost any existing sound and, when completely improved, it will provide all sounds. The Olson-Belar Electronic Music Synthesizer, which cost approximately one million dollars for experimentation, design and construction, is not a magic device which assures the composition of a great or even passable piece of music. Like any electronic machine, be it designed for music or science, it will produce in quality exactly what is has been fed.

Milton Babbitt, a principal American composer in this idiom, described the mode of composition in the following manner. "The operator sits before a keyboard, not unlike a typewriter, and conveys to the machine his instructions in the form of holes punched on a paper roll fifteen inches wide. These holes represent binary decimal code numbers which determine the resultant pitch class, octave, envelope (growth and decay characteristics), spectrum (broadly speaking: timbre) and intensity of the musical event. For pitch class and octave, the complete frequency continuum is available, including what is known as *white noise*. This noise — which sounds much like the thermal noise of steam — contains every frequency in the range of sound audible to the human ear. It is, in other words, the full spectrum of sound and is called *white* as an analogy to white light, which contains the full visual spectrum (the analogy holds when one or more frequency bands are damped out, the result being called *colored noise*). For envelope, any time rate of growth and decay can be specified; for spectrum, there is — measured with regard to human life span — an 'infinity' of possible spectra; for intensity, the only limitations imposed are those of the recording medium which is to be the permanent record of the synthesizer output . . . The composer, having made such correlations for a particular composition or part of a composition, may hear — at once — the result of these choices by flipping switches on the panel above the keyboard; these switches operate the same relays which will be activated by the punched holes passing under the contact brushes. Then, after punching the corresponding holes on the paper roll, the composer can hear the complete succession at any desired speed; any changes can be made immediately by further punching. When the composer is satisfied

(Continued on page 61)



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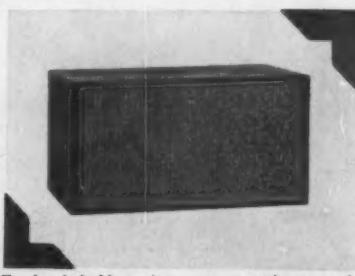
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(Continued from page 62)

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The tempered scale of traditional harmony can be altered by the synthesizer to the extent of having twenty-four distinct tones per octave, thereby multiplying the number of chromatic tones in the present-day scale by two and allowing the composer to create tones heretofore unavailable. Almost anything and everything is now available to the composer at the flip of a switch or the turn of a knob.

The merest suggestion of extending the chromatic scale through the subdivision of its intervals has "made a great noise" in traditionalist circles. Western music is completely unaccustomed to the idea of finding one or more tones between, say, C natural and C sharp, though Eastern music is filled with these smaller intervals. "In considering his electronic means, the composer must first free himself from the conception of absolute interval! This can certainly be done. The tempered system of twelve equal semi-tones seems to lose its necessity at the very moment at which it passes from chromatic organization to the (twelve-tone) Series," Pierre Boulez advised.

The patriarch and prophet of this movement has been Edgard Varèse, who predicted and advocated the use of electronic instruments for composition in the 1920's. Varèse therefore believes that the electronic composers are not before their time but the audience of today is behind its time. The music listener who can only look back to a rich heritage fails to understand the music of the present and this same person easily manages to mistake tradition with forty years of bad habits on the part of "standard repertoire" conductors.

He holds that "the electronic composers of our day are doing exactly what Beethoven did in 1808, when he composed his *"Pastorale"* Symphony—he imitated the sounds of nature,

using the traditional orchestral timbres at his disposal. The electronic composer is doing much the same thing except for the fact that he is imitating the sounds of a modern-day metropolis. Today we are most inclined to accept music rationally as opposed to the emotional approach required by the Romantics. The heart refuses to accept reality and prefers to dwell in a Utopian Paradise, whereas the brain will accept it, and that is precisely why electronic music is aimed at the intellectual appreciation and physical reaction through the impact of the sound itself.

Seated in his Joán Miro-Alexander Calder cluttered studio in New York's Greenwich Village, Varèse stated that as the electronic music-maker is no longer concerned with bar lines or clefs, the symbols of standard notation, "he has *carte blanche* and can create whatever he wishes. No longer is he restricted to instrumental range limitations or the possibility of an orchestra, ensemble or conductor being able to interpret and produce complex rhythmic figures. No longer, except for possibly inadequate equipment, need the composer concern himself with good or bad performances, as he is in the enviable position of being the performer as well, and the audience will hear precisely what the composer wants it to hear. Electronic music is definitely a valid form of musical expression and instrumentalists need not fear its replacing the orchestra. There is no replacement for the music of the past, and the music of the present, no matter what the idiom, can stand proudly beside it."

In conclusion, then, we are obligated to accept the present, its forms and media, its ideas and trends, by lessening the role of established tradition and by maintaining and supporting the advances of the present day. Restrictions, both mental and emotional, should be removed and, if the mind is left open to the times, the listener will appreciate the intellectual strivings of the electronic school. Electronic music does not aim to destroy, as has been wrongly suggested; rather, it hopes to build a more liberal foundation upon which to enlarge the scope of music. (The material by Messrs. Eimert, Krenek and Boulez is reprinted by permission from *Die Reihe*, Vol. 1, *Electronic Music*, English edition copyrighted 1958, Theodore Presser Company.)

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The Services have long recognized the important place music holds in the life of the military man. In fact, the "sound-off" portion of various military ceremonies is said to date back to the Crusades when small bands of musicians strolled up and down the piers to provide a musical salute to the Crusader-laden ships as they departed for the distant wars.

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cussion instruments with separate tension, plastic heads and tuning-pedals. The arrow, which was the guided missile of the Crusades, has been replaced by weapons systems, the capabilities of which stagger the imagination of man. Through it all, music has played its part.

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Great Composers in London

(Continued from page 28)

concert. From London, Mendelssohn made a dash to Edinburgh and the Hebrides, which resulted later in the "Scottish" Symphony and *Hebrides Overture (Fingal's Cave)*. The London Philharmonic Society, in November, 1832, commissioned the young composer to write a symphony, an overture and a vocal piece for the sum of one hundred guineas. Ten years later, he returned for another stay in London accompanied by his wife, Cécile. After performing the "Scottish" Symphony and other works, the Society arranged a special dinner in the composer's honor. The Mendelssohns stayed with relatives of Cécile at Denmark Hill, and it was there that he wrote one of his best known Songs Without Words, the Spring Song, still popular with pianists — amateur and professional — the world over.

During the course of the same visit, Mendelssohn was invited to Buckingham Palace, where he played an excerpt from his oratorio *St. Paul* on the organ. He also had the pleasure of hearing one of his songs sung by Queen Victoria—then a charming young woman of twenty-three. According to Mendelssohn's account of the proceedings, the queen "sang faultlessly and with great feeling." The Prince Consort also, it appears, joined the concert and obliged by rendering a solo!

Richard Wagner, that stormy petrel of music, paid his first visit to London in 1839, after an adventurous crossing of the North Sea during which his ship had several times come near to foundering. Accompanied by his wife, Minna, he was glad to seek refuge in the King's Arms, Old Compton Street, for a week or so. The city fascinated him and he moved about it restlessly in search of friends and patrons. Unsuccessful in this quest, he did at least manage to see the interior of the Houses of Parliament while a debate was in progress. Out of the wild crossing from Riga to London, incidentally, came an idea for an opera — *The Flying Dutchman*.

Long afterwards, in December, 1854, Wagner received an invitation from the London Philharmonic Society to conduct a series of concerts. He accepted, reached London (alone on that occasion) in March, 1855, and stayed at a Portland Terrace address. He had some difficulty in imposing his will on the orchestra, the members of which clung to old-fashioned ideas, and were unable to

produce the pianissimos and fortissimos that he required. However, his performance of Beethoven's *Symphony No. 9* caused astonishment; and his own *Tannhäuser Overture* enraptured Queen Victoria and the Prince Consort so much that it was, at their special request, repeated in the following concert. At the end, Wagner won the respect of both the orchestral players and of a public which had, at first, been skeptical.

The French composer, Berlioz, happened to be in London at the same time as Wagner, and the two met on several occasions. Though not understanding one another's music, they found (over a bowl of punch) that they got on very well together. To some extent they were companions in misfortune; both were in financial difficulties and both had been attracted to England by the modest fees to be earned as orchestral conductors. Wagner, for his eight Philharmonic concerts received a total of only two hundred guineas!

Yet another great composer who journeyed to London at the invitation of the Philharmonic Society was Tchaikovsky. Like Wagner, he had trouble at rehearsals, finding them altogether nerve-racking. However, at the first concert, given in St. James's Hall on March 22, 1888, the *Serenade for Strings* was exceptionally well received. In April of the following year he was again in London to rehearse the *Piano Concerto No. 1*, with Sapelnikov as soloist. Notwithstanding the aloofness of the orchestral players, the concert was a brilliant, overwhelming success. Tchaikovsky did not like London, which he found an "ugly city", yet he returned to it again in May, 1893, to conduct his *Symphony No. 4*, which the phlegmatic English received with unbounded delight. "The unanimous opinion is," wrote the composer to his brother, "that I had a triumphant success." On the following day the directors of the Philharmonic honored him—and Saint-Saëns—with a sumptuous dinner. His attitude towards the "great wen", with its inclement climate and overcrowded streets, became kindlier.

The roll of distinguished visitors is a long one, and to it must be added the names of Liszt, Meyerbeer, Dvorak, Gounod, Verdi, Richard Strauss, Grieg, Shostakovich, Sibelius and Rachmaninoff. London—capital of the "land without music"—has given a welcome and acted the hospitable host to them all!

THE END

Music Appreciation Teachers Rebel!

(Continued from page 35)

of sticking to factual matters in our explanations, based of course on lots of listening experience.

(6) *The importance of form is not always sufficiently emphasized.* Form is closer to the forefront in the composer's mental process than most people imagine. Like it or not, we cannot get around this fact. The author has met music teachers who were shocked and outraged at statements that call attention to the importance of form and other intellectual elements in the composing of music. Yet is not making the student aware of music's realities the fundamental purpose of appreciation teaching? Certain persons may have to readjust their thinking to the nature of the art, for music itself will never change in order to spare them embarrassment.

(7) *We must never suggest that musical sensitivity goes with a dreamy mood or that it can be acquired by "curling up in an easy-chair and day-dreaming."* One is most aware of the artistry of music when the senses are *most alert*, not when the mind is busy making air-castles.

(8) *Studying "music appreciation" is futile unless it kindles a desire to expand one's acquaintance with the literature.* To learn all sorts of specific details about a certain few compositions is of no significance unless the knowledge can be reapplied to unfamiliar works. The student who said to the writer, "Using the background Mr. Fox has given us in class, I can locate similar elements in compositions that are new to me" testified that he had really *learned* rather than merely stuffed his head full of facts. There is no more eloquent proof of the soundness of his teacher's efforts.

Although the purpose of appreciation teaching is avowedly to get more Americans to like music (and more widespread interest is a dire necessity) our enthusiasm should never reach the point where we say "*Everybody* ought to like music." For us to become that enthusiastic—nay, fanatical—about our subject only makes it easier for similarly immoderate statements to be made about every other subject in the curriculum. Certain athletic people have already done a Machiavellian job of convincing some gullible Americans that anybody not interested in sports is "*not normal*." We should not copy their underhanded methods.

THE END

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Oratorios in a Hurry
(Continued from page 32)

not entertainment. The First Baptist Church of Philadelphia has never regretted the effort and expense involved in its music program.

Every performance prompts the questions: "How on earth does the choir do this week after week?" "How many times a week must you rehearse?" The answers are: The Philadelphia Oratorio Choir rehearses twice weekly—a total of three and one-half hours for each performance. Each member receives his own score two weeks before the work goes into rehearsal. This score is clearly marked as to dynamics, phras-

ing and any voice interchanging expected of that individual. To save many hours of rehearsal time, the librarian prepares these scores beforehand. It is the individual responsibility of each member to pound out his own notes, if necessary!

Rehearsals begin with a short explanation of the approach to be given the composition, the period of composition and the sound necessary to effectively reproduce the composer's intentions. If the composer has certain peculiarities in his writing (accidentals pertaining only to the note on which written, differences in the releases of Bach, Vaughan Williams, Dello Joio, etc.), then

this is also commented upon. The director carefully outlines his remarks before each rehearsal so as not to occupy more than ten minutes for any one work.

We then proceed to the "red check" portions—the technically difficult sections. Next, all musically similar sections of the oratorio are rehearsed in rapid succession, so as to provide "stepping-stones" during performance. In a fugue, all voices rehearse the *subjects* together, and all *counter-subjects* together, saving time and giving identical phrasing to these important portions. If a composition depends on one short imitative motif for its clarity, then the accompaniment is played from the beginning and each section sings only that motif and stops. Not only does this give each section quick recognition of its own important spots, but trains the ear, in the quickest manner, to listen for the imitations throughout the entire choral number.

The oratorio is never sung in its entirety or proper succession until the last hour of the last rehearsal. In some cases, the conductor thinks it advisable to delay this sense of continuity until performance. Often, a too well rehearsed "line" for such a lengthy work as a complete oratorio can be fatal. Spontaneity at performance is many times the answer (planned by the conductor, of course). To aid in the concentration of rehearsal time, the soloist of each section is a "concertmaster," and corrects, within this own section, the few problems of diction and intonation that arise in such a well-disciplined organization.

Public response to the work of the Philadelphia Oratorio Choir has been inspiring. Philadelphia's Station WHYY has programmed a weekly broadcast series using the recordings made at performances. Programming is staggered so as not to repeat any given work twice (performance and broadcast), within an eight-week period. Request for duplicate tapes have made it advisable to release recordings of our choral performances. In October of this year, under the label of Rittenhouse Records, these recordings will begin to appear on the market. In addition, the Philadelphia Oratorio Choir now is undertaking a limited tour of community concerts, secular in nature. An interesting part of these secular programs will be interpretative choreography and costuming.

The imagination and creativeness of our composers must never end, nor must the creativeness of the performer, who is the "preacher" of good music.

THE END

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Jazz Education

(Continued from page 44)

transcend them to create lasting works of art. We know from Louis Armstrong, Lester Young, Charlie Parker, Thelonious Monk and Ornette Coleman that "book" or academic learning can contribute very little to their innovations. But these very innovations become tomorrow's common language for a host of lesser players, whose total efforts are the broad tradition upon which an art feeds, and which, in turn, eventually launches another innovator, thus perpetuating the never-ending spiral of development. It is for the musicians who form this broad base that the enriching experience of education is important. Through them the development of jazz is nurtured and sustained.

Even as original a creator as Charlie "the Bird" Parker was in some very elementary ways indebted to his early mentor and friend, Buster Smith, who was one of the first to recognize Parker's potential, largely, I suspect, because he was musically more erudite than most of his colleagues. Buster Smith, known affectionately as "the Professor," had acquired a wider musical knowledge than he needed for the kind of work he did in Kansas City in the thirties. And above all, I suspect, he knew (at the very least) that there was much more to know. While other KC musicians were "putting down" "Bird" as an out-of-tune cacophonous misfit, "the Professor" heard a certain logic and clarity in a new language which within several years was to revolutionize jazz. No doubt "Bird" would have gone his own way even without Buster Smith's encouragement, but one cannot help feeling that the help and advice of the older man had a profound influence.

Admittedly, Buster Smith (whom I have chosen simply as one example among several others I could cite) was a special case within his particular milieu and tradition. But the point is that he was part of a broad tradition; and it is the sustenance and feeling of this (or any other tradition) to which the educational process should direct itself.

The tradition, of which Buster Smith was a part, reflected the solidification of the discoveries made by earlier musicians (Armstrong, Morton, et al). In its turn, the generation that followed Parker became a new "tradition" from which would evolve musicians as different as John Lewis and Ornette Coleman. Even at a lesser level, the post-Parker tradition had to acquire a more highly developed sense of form, greater command of the instrument,

and a deeper understanding of the twin elements of harmony and melody. These expanded abilities had to be acquired for even ordinary musical survival, and there were two ways in which they could be acquired in those days: the "jam session," and the "big band." It was in these two institutions that the young player learned his metier. He gained experience in the practical every-day challenges of creating music. He learned the art of pacing himself, artistically and physically. He learned from his fellow players, sometimes from his leader. He learned the discipline of performing music with others, the subtle ego-

deflating art of ensemble work. Above all, he learned—better yet, he had the time to learn by trial and error (especially in jam sessions), to make mistakes, to "goof," to try out new ideas, even at the risk of failing. He had time to edit himself and to acquire the subtle art of artistic discrimination.

For the young player of today these opportunities are virtually nonexistent. The jam session, as an institution, has become a rarity, and the big band, due to economic conditions, has become a relic of America's musical past. Deprived of these means, which represented, in effect, the "educational process" of yester-

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year, the young player today is thrown out into the arena and left to fend for himself as best he can.

Only the exceptional talent survives artistically. The young player is thrown into an enormously competitive field, compelled to produce instantly, whether he has the necessary musical foundation or not. He becomes an automaton that is turned on every night to produce X number of notes—that is, if he is lucky enough to work at all. He cannot sufficiently reflect on what he is doing because he is kept occupied exclusively with the business of making a living. It is this condition which undoubtedly is responsible for the fact that today's market is flooded with thousands of recordings, made by technically competent musicians who, however, have nothing special to say, and whose performances are ultimately of negligible significance.

What can a broader musical education accomplish for these musicians? It can do a number of things. It can deepen the player's perspective of his art, not only as it relates to his contemporaries but also to his predecessors. It can make many a young "hippy" aware that he is a very small fish in a very big pond, and that almost everything he plays

has been done by someone else before, and probably better. This is a sobering lesson which tends to mature a musician, and, when multiplied in turn, creates a healthier artistic climate.

A broader musical education can fill in the many gaps that the young professional is apt to inherit under today's haphazard conditions. By education, I do not mean the massing of facts or data and abstract rules, but a working knowledge of how the best people of the past have solved fundamental musical problems; the related problems of form and variety in improvisation or composition; what means they have used to build solos which will have a cohesive structure and musical logic, which will, in fact, be little compositions within a larger framework; how they have learned to develop musical ideas so that they are not forced to rely on quotations from *Auld Lang Syne* or *Carioca* or what have you; how the great masters, in or out of jazz, have learned the lesson of economy so that they are not compelled to fill up phrases with extraneous notes and meaningless runs.

Certainly broadening one's knowledge, musical and otherwise, could hardly be construed as inhibiting. (If

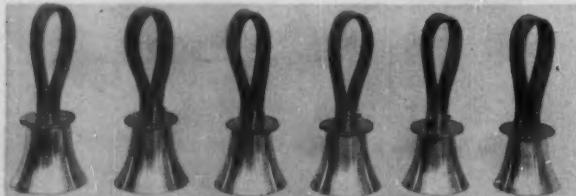
a talent is that fragile, it probably was not meant to survive anyway.) And yet this is the fear which has made the subject of teaching in jazz such a controversial issue. Since when can the addition of soundly acquired knowledge subtract from one's capacities? Can the knowledge of how a Jelly Roll Morton recording achieves simultaneously a maximum of variety and continuity be harmful? Can the analysis of a great Duke Ellington or Bennie Moten recording do less than act as an inspiration? Must an insight into the structural cohesion of a Monk improvisation act as a deterrent to creativity? To go even further afield: can the revelation of the immaculate perfection of a Mozart symphony do anything but deepen the beholder's understanding of the art of music, jazz or otherwise? Need an appreciation of the disciplines and relative challenges of the serial technique necessarily dampen the ardor of an intuitively generated jazz improvisation?

To say yes to all these questions is to deny the validity of education itself. We learn mathematics in school, and although we may never become mathematicians, the sense of order and logic that the study of mathematics imparts to the mind is

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a faculty we use in a thousand ways every day of our lives. Similarly, the jazz musician may never write a Bachian fugue or a Webernian serial composition. The knowledge of these disciplines, however—even the knowledge of their very existence—will add, if only subconsciously, a dimension to the jazz player's creative ability that will challenge him beyond the easy complacency of his repertoire of clichés.

At the outset I said that jazz was a unique musical art, that it probably needs to evolve its own teaching methods. These can develop on several levels and undoubtedly will change as the music changes. At the present time, while there are indications that one area of jazz is moving more and more in the direction of composition, jazz is still primarily a player's art. As such, the teaching of jazz by teachers other than those involved directly with the creative process, either in terms of improvisation or composition, would be catastrophic. *The teaching of jazz must be founded on a full understanding of its every-day working needs.* The academic and somewhat abstracted educational methods used in non-jazz musical education, even at best, could not be transplanted bodily and unchanged to the jazz idiom

without dire results. These methods can be valid only in so far as they are adapted to the essential nature and demands of the creative process as exercised in jazz.

I am well aware of the fact that the greatest danger in teaching jazz is not the idea per se, but the dearth of teachers. At present this situation is extremely critical. The conventionally trained teacher or educator is not likely to have even an elementary understanding of the essential nature of jazz. Indeed, where could he gain this knowledge? Certainly not at the academies. The great jazz musicians, on the other hand, are often not articulate enough to be able to impart their experience and knowledge to anyone else. And those that are are with almost no exceptions so active as performers that extensive teaching would have to be done at considerable personal and financial sacrifice. This has been borne out by the experience of the School of Jazz in Lenox, Massachusetts. Until this gap can be filled by qualified teachers from either side, the teaching of jazz had better remain a hypothetical probability. The dilemma is that this gap has to be filled, and soon, because the music demands it.

It is in the nature of the teaching

process that it cannot do any more than present the learner with an insight; it can lead; it can direct; it can imbue the beholder with the enchantment of discovery, the revelation of his relationship to the multiplicity of the world about him. It cannot make him a genius, obviously; it cannot even by itself make him moderately creative. But it can give him some tools with which, if he has the inner urge, he can express himself. It is in this sense that jazz can and, I believe, must be taught. Our educational institutions are largely blind to the reality of jazz as a living, forward-moving artistic expression of our time, that has unequalled communicative power. It is no longer just a folk art, no longer just a crude form of entertainment. It is a music requiring a continually growing array of skills, as demanding in their unique way as those in "classical" music.

To accomplish its inevitable objectives, jazz must, above all, desist from its embarrassing tendency to hinder its own enlightenment. It seems to me that jazz no longer needs to expose its inverted inferiority complex by hurling epithets of "egghead" intellectualism at those who recognize, in it, a great musical continuum.

THE END

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In presenting the case for the acceptance of these instruments in their own right, there is no intention in any way of disparaging the already existing organizations of a more formal nature. No one can deny the value of these groups. Their service to the school, the community and the individual cannot be overestimated. Their phenomenal growth is indicative of the need they fill. But the question arises, do they fill *all* the musical participation needs for *all* the people to the extent that we desire? Some of us wonder, and statistics seem to verify our doubts.

THE CASE FOR THE INFORMAL INSTRUMENTS by Marie Thorne

It is regrettable that of over four million students participating in school bands and orchestras comparatively few of them, if present patterns continue, will choose to take advantage of the very thing this experience should do, perpetuate musical participation into adult life as a continuing source of enjoyment and satisfaction. The best estimate from available figures indicates that 16 out of 17 instrumentalists stop playing when they leave school, either selling their instruments or putting them to rest in the attic.

There are a number of causes for these wasted abilities. The first lies with the community. Comparatively

few cities and towns provide the opportunities for adults to participate in musical organizations. Since most humans are gregarious, they need this stimulation. The second is with the individual. He may find so many demands and interests crowding him that he does not have the time to maintain the difficult technique necessary to enable him to endure his own playing. The professionalism he is constantly exposed to tends to make him more critical of his own efforts. Since most of the band and orchestra instruments are by nature loud, they are often incompatible with modern apartment living. He may find himself too self-conscious to practice lest he offend his neighbors. Perhaps he didn't, during his school days, acquire enough skill in the use of his instrument to fully enjoy playing it. He may have been one of those who never should have attempted so difficult an instrument in the first place. But in a traditional curriculum what alternative did he have?

Yet, as an adult who enjoys music and musical activities, he may long for the opportunity of playing an instrument, for the camaraderie of making music with others, its challenge and its relaxation. He will particularly cherish these attitudes if he feels, as so many do, that singing is too personal, but playing an instrument which provides as well for his needs is less revealing.

Perhaps it is this urge for self-expression that has resulted in the fantastic revival of the recorder. An ancient instrument, it was little

known only a few years ago. Now, over 100,000 have been sold in the United States, teachers are kept busy, and branches of the American Recorder Society are scattered from coast to coast. There are also organizations for the encouragement of other informal instruments: The American Accordionists Association, the American Guitar Association, Classic Guitar Societies, the International Music League, the American

Guild of Music and innumerable orchestras and smaller ensembles, including balalaika and mandolin symphony orchestras. Since many of these informal instruments are in families or quartets, orchestral arrangements are possible.

As a music educator myself, I feel that schools, with all their accomplishments, are the third contributor to this waste. We have, particularly in secondary schools and

colleges, provided only musical experiences in choral groups, bands, orchestras and to a lesser extent in dance combos and chamber music groups, all of which require from the performer considerable skill in the use of his instrument. We have stressed concert groups, professionalism and virtuosity in our students even though we have been aware that practically all of them are headed in other directions than professional music. All too frequently we have emphasized classical music, the tried and the true, to the exclusion of every other idiom, and at times would not even acknowledge that any other existed, even though the students' interests were elsewhere. We have accepted only those instruments that would fit into the traditional band or orchestra, and have taken a condescending and even disdainful attitude toward all others. In recent years, at least on the elementary school level, there has been a trend toward the use of the social or informal instruments in the classroom, but music educators in general cannot see them as ends in themselves, but only tolerate them as stepping-stones to the band or orchestra.

Take the recorder for example. In Britain students can win scholarships for proficient recorder playing at highly recognized music schools. This instrument, with its family, has a wealth of literature written for it by master composers of the past and present. Yet in this country it was recently classed in a published article as a "pre-band" instrument!

Granted, the music teacher must look to the festival ratings of his bands and orchestras, but sometimes it appears that ratings are put before human values. This is usually because school patrons or administrators expect superior ratings, with the result that the college music department pressures the high schools to turn out student musicians to best fit its needs; the high school director feels that the junior high music groups should exist mainly to build up the high school organizations, and the junior high teacher, if he thinks that any music at all is being taught at an elementary level, sees it in the light of his own future plans. If, in all this, the welfare of the individual child can be the central concern, all is well, but there are those of us who wonder if at times he isn't lost in this jockeying for individual position and prestige.

The music educator often has the tendency to aim at his own level of appreciation in choosing the reper-

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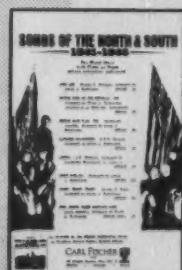
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tory for his organizations. Certainly students do learn to appreciate and enjoy serious music by contact with it, and our schools can claim much of the credit for the increase in sales of recorded classics. However, students can only learn to love difficult music if they can play it in a reasonable length of time, and are not consistently taken beyond their technical and emotional depths.

The students often have problems too in meeting the demands of the music teachers. Some of these are: 1. poorly developed pitch and tone sensitivity; 2. a lack of time or an unwillingness to practice sufficiently; 3. the inability to take private lessons and compete successfully with those students who can; 4. the difficulty sometimes encountered in finding a suitable place to practice, and 5. the inability of parents to afford a quality instrument, and the lack of portability of many of the available school-owned instruments.

If we, as music educators, believe as we profess to believe, that music is for all the people, then we must consider broadening its scope, for intended or not, our present program is selective and exclusive, particularly as the student advances upward. I honestly feel that we must recognize that there is a place for informal instruments in their own right, and that often it is feasible and desirable that they become ends in themselves. Why not classes in the correct playing, history and literature of these instruments as part of the curriculum? Why not interschool festivals and concerts using them?

I can already hear the objections of the harassed and overworked music teacher in the thought that such a plan would mean additional classes. But it is possible that this addition could eventually lighten his load. First, it doesn't imply that he must teach the class himself. The chances are he couldn't. Second, such an addition to the curriculum, given status and respectability by a changed attitude, would absorb a great many of the students who create the problems in the regular bands and orchestras and at the same time extend musical opportunities to many more students. Also, the usual quality of music performed on the informal instruments and instrumentalists themselves would probably be improved by the association with competent musicians in the traditional areas. The two of them together may provide a fertile field for the emergence of a new idiom.

Beyond the school years there

would probably be a greater carry-over of music into the home and community. I base my thesis on the following comparative advantages of the informal instruments: 1. their implicit and ease of playing; 2. a much quicker recovery of technique; 3. their relative inexpensiveness; 4. their portability; 5. the softness of tone of most of them; 6. the inherent accuracy of pitch of the fretted instruments and accordion in particular; 7. the growth of societies and organizations for the encouragement of these instruments and for the raising of music standards which provide opportunities for musical expression and social contacts.

Purists, as usual, would probably be distressed by the thought that musical standards would suffer, that somehow the sacred art would be desecrated by such use, or what other than "good" music would be used. [But what is "good" music? It might be defined as that music which is good for the individual at the time, and on a specific occasion. What was good on May 4, 1958, may or may not be good even a few months later, depending on his needs and subsequent experiences. Upon repeated hearings, that which is repetitious, trite and shallow in music will, in the majority of cases, be supplanted by compositions of more depth. We may decide among ourselves that one person's enjoyment is at a more mature level than another's, but who can justly condemn the one's enjoyment as trashy or banal? We all go to music for different reasons at different times. It may be on one occasion for the intellectual stimulus of a Bach fugue, another for the physical reactions of a vigorous Calypso, another to be soothed by the strains of a folk song. It may be for an emotional reverie or release, or for just a temporary escape.]

As for music standards being lowered, consider this program excerpt: *Nocturne, Op. 15, No. 2* by Frederic Chopin; *Jardins sous la pluie*, of Claude Debussy; *O Mio Babbino Caro*, by Puccini; the second movement of Beethoven's *Symphony No. 7* and *Romance in G Major, op. 40* by the same composer. No, this is not a Carnegie Hall presentation by a well known symphony orchestra, but part of a concert presented at Notre Dame College, Belmont, California, by the Silver Strings Mandolin Orchestra. A program of such caliber is by no means unique among organizations of this kind. Who is to say that the person who has taken Beethoven to his heart via the mandolin regards his music with any less

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reverence or relish than the one who does so with a violin? It appears that those playing serious music on informal instruments take it as seriously as any dedicated member of the orthodox symphony orchestra. Also, the fundamentals of music notation can be learned as well on the instrument with few technical hurdles as on the one with a great many.

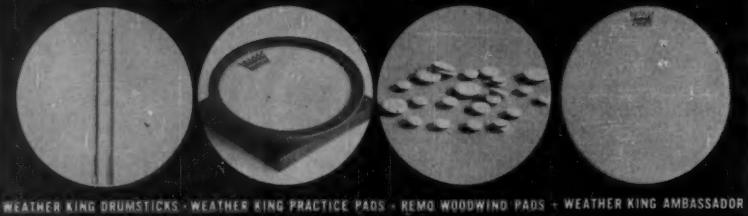
If anyone feels that classical music on informal instruments is a form of sacrilege, it isn't likely that he would have much sympathy from the composers themselves, as so many of them either played one or more of the instruments, or composed music specifically for them. As a few imposing examples we might cite Paganini, Beethoven, Rubinstein, Bizet, Gounod, Berlioz, Schubert, Wagner, Tchaikovsky, Rimsky-Korsakov, Sibelius, and Benjamin Britten.

As a visiting instructor on the campus of a western university one summer, I met Dr. Gertrude Repp of the University of Vienna staff, who was there studying on a Fulbright fellowship. Her field was plant physiology, but at the sight of a guitar she beamed. Picking it up, she played and sang the songs of her native Austria. She told my class about the hiking trails in the Alps about the picturesque inns along these trails where a guitar always hangs on the wall for the use of the guests. On one occasion she was with a hiking party ascending one side of the Alps, when at the summit they met another group coming from the Italian side. One of them had a guitar. These two parties, of different nationalities, joined in singing the folk songs of their own countries and those of other peoples. The implications here in international relations are obvious.

At such a gathering the guitar is a natural. The informal instruments have always been the vehicles through which people have poured out their hearts in their folk music. It is they, with their informal instruments, who have created and perpetuated it for the enrichment of us all, as well as for the themes of many a masterpiece.

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A major religious cantata by Robert Starer, *Ariel*, will be heard on CBS-TV's "Lamp Unto My Feet" on Sunday morning, October 15. Pamela Ilot is hostess, Alfredo Antonini will conduct the orchestra, Johannes Somary will direct the choir and Benita Valente, soprano, and Jose Duval, baritone, will perform the solo roles. The program has commissioned more than seven religious works.



The majority of voice teachers, at least in Italy, are a plague to singers. Not only have I learned through personal experience of their faults, but I was advised in no uncertain terms to avoid them by Arturo Toscanini, the beloved Maestro. These dangerous people, the Maestro cautioned, can easily ruin beyond repair even the most glorious voices.

My voice, I am told, is a large one and it is common knowledge that teachers tend to reduce and lead the voice which undoubtedly harms the vocal instrument and minimizes its tone and power. In the early years of my training I went to several teachers and learned that once one is completely under the wing of an instructor the voice tends to grow weaker and fainter until it eventually fades away. During my own formal training I have found that the instructors did not understand my voice and its capabilities and it is reasonable to assume that the same mistakes can be made again. There are many factors which can cause vocal decay and if the teacher strays ever so slightly in his methods the voice will fail that much faster.

If you study with a vocal pedagogue or by yourself, a granite foundation for training is the comprehensive knowledge of the vocal literature through the medium of recordings. The student, if he is intelligent, will not copy the stylisms

of the recorded artist but will take the most valid ideas from the performance. Recordings of the artistry of major singers can serve as an added reference to the teacher-led pupil. Above all, the student must possess a strong mental idea of what he himself wants to produce.

When I follow the recordings as a course of instruction it is by no means a form of imitation, and I only follow and study the line of the *bel canto*. If we work under the assumption that recordings of the great vocalists of the past half-century were made when those singers were at the pinnacle of their respective careers and artistic achievements it makes sense to study their approach to the score, their vocal control and interpretation. I study their manner of singing and vocal projection so that I can add their knowledge and technique to the improvement of my own voice.

What is gained, then, from intensive investigation of the recordings of these great singers is a multitude of ideas. For instance, I might be studying the role of Radames in *Aida*. As the first major undertaking is learning the *Celeste Aida* aria in the beginning of the First Act, I will spend a large amount of time studying recordings of this aria as sung by such tenors as Enrico Caruso,

Beniamino Gigli, et al. I will not copy their versions, either in projection, tone or interpretation, but try to determine from their renditions the manner in which high notes are reached, the turning of a particular phrase and perhaps some points on breathing. When I finally stand on the boards of the opera house, *Celeste Aida* will come forth as Corelli's interpretation, with some assistance from Caruso, Gigli, etc. The interpretation will and must remain a purely personal one.

The preparation of a new role is the basis for cheers or jeers. When I begin learning a new part, I study the relation of my role to the other characters and action of the work. I then call in my accompanist and he plays the entire score for me. The next step is learning the music and when this is completed I recall the accompanist and we tape-record the role, singing falsetto. After studying the taped version we correct all errors and proceed with the last step, a full-voice recording of the part. When we are both satisfied with the second recording I am ready to "go on." This is, of course, a personal manner of preparation and, though it suits me, I would hesitate to recommend it to others. I might also add that I prefer my tape-recorder as a means of instruction to professional pedagogues, with one exception, the tenor-teacher Lauri-Volpi.

(Continued on page 89)

That Insurance Clique — The Claque

by
**Shields
ReMine**

The public is of no use in the theatre," Auguste Levasseur, claque-leader or *chef* at the Paris Opéra during the 1830's is supposed to have observed. "As long as it comes to the opera, the opera will not get on."

Spectacular French grand opera had been deemed the most fashionable ticket in Paris by a vast new bourgeois public. Every performance seemed a triumph though the only two new operas were: Meyerbeer's *Robert le Diable* (1831) and Halévy's *La Juive* (1835). Dr. Louis Veron, the Paris Opéra's director, had adopted a respected practice from the Parisian theatre. He leased the "applause concession" to an expert *chef*. Commercial success, of course, centered on a public well-heeled and hit-conscious and, in maneuvering its genteel, not-very-knowledgeable applause, Auguste pocketed 30,000 francs a season. Meanwhile, Paris became the world-capital of opera.

Auguste attended rehearsals and then, in return for cash and tickets, advised each artist the reception to anticipate for each facet of his performance. Clients could grumble but Auguste, bent on increasing the piece's drawing power, and Veron, desiring peaceful coexistence backstage and a steady flow, not spurts, of enthusiasm out front — *chef* and impresario settled the final applause pattern. During performance should vanity or innocent sentiment threat-

en the plan, Auguste and Veron could trot out any number of remedies, also pre-set.

On markedly dubious occasions, Auguste might honeycomb the Opéra with 100 "educated, shrewd, cautious, and inspired — especially inspired — claquers" (in Berlioz's definition). Each received a free ticket and occasionally a few francs. Auguste, whose hands were so enormous he could find no gloves to fit them, directed his campaign from a parterre box and everyone strained to observe his response. His slow, noiseless, ostentatious clapping as well as his semaphoric head-wagging and sotto voce "Brrrrrrrrs" cued specific kinds of claque applause, one notably diabolical brand being termed "To Get Laid Hold Of." It was heard only when an unmistakably wretched performance reached its nadir. At a signal, the claque would plunge into ecstasy, triggering such a storm of intra-audience outrage that the opera could not continue until the singer retired from the stage — perhaps forever.

Claquers toiled mostly to insure success, however. In their ranks were *commissaires* who fed on libretti and during performances loudly enlightened their neighbors. Male *moucheurs* snuffed into enormous silk handkerchiefs. Dry-eyed female claquers, the *pleureurs*, wept into lacy wads allegedly wet with a lotion whose fumes attacked the olfactory organs of everyone within sniffing distance. The *rieur*'s laughter was, of course, infectious. *Bisseurs*, on cue, shouted "Bis" and "Encore." *Pameuses* fainted. Since audiences occasionally expressed their skepticism with a riot, a few persuaders worked as *chatouilleurs*. These "ticklers" distracted their neighbors with naughty tales, free programs, and bon-bons.

Chevaliers du lustre, the claquers were called, partly because of the glitter they absorbed from Auguste, who sat in dandied elegance in his box beneath the great chandelier; partly, also, because of the excitement and glamor the youthful aristocratic lot breathed into many a lusterless performance. They were called *Romans*, too, because Nero hired the first claquers. When booked at the Circus Maximus, he had found it prudent to have on hand 5,000 young soldiers to chant an *encom-*

ium, snap fingers, and wave togas about.

From Paris, claquers spread throughout Europe. For a time in Barcelona the *chef* and leading critic were identical. Puccini occasionally served as his own *chef* and Wagner, prior to Vienna's first hearing of *Tannhäuser*, invested in applause for "Elisabeth's Greeting" but not "Evening Star", which he said would have to take care of itself.

Rebellious singers in Italy might declare that "applause is the spur of noble minds, the end and aim of weak ones." But the claque merely replied "Pay and be given an ovation. Refuse and he hissed and hooted off the stage."

In 1919, in an Italian house, scale for performance was: For applause on entrance, if a gentleman—25 lire; for applause on entrance, if a lady—15 lire; ordinary applause during performance, each—10 lire; insistent applause during performance, each—15 lire; still more insistent applause during performance, each—17 lire; for interruptions with "Bene!" or "Bravo!"—5 lire; for a "Bis!", at any time—50 lire; wild enthusiasm — a special fee to be arranged.

Thus, to a claque's upside-down tastes, applauding for Rossini, Verdi, Puccini was slave's labor, whereas Wagner was child's play. Myth maintenance was mostly good clean fun. Once in Genoa, just as a tenor celebrated for his long breaths was about to strike the final "A" of an extended crescendo, his claque erupted, triggering infuriated hisses. The commotion drowned out the tenor, who caught a surreptitious breath and resumed. The claque quickly subsided and the audience, believing the tenor had clung to his stentorian "A" throughout, fell into delirium.

Italian claquers frequently resorted to patriotism. During much of the last century Austria dominated Italy and any opera advocating conspiracy or revolution was censored. But the claque milked uproars from whatever anti-Austrian moments remained by leading a cheer which abbreviated "Victor Emanuel, Re d'Italia" (in whose hands lay Italy's hopes for freedom). If a basso was in trouble his claque had but to chant "Viva V-E-R-D-I"—the composite of Italy's hope.



This lithograph, by Honoré Daumier, is a classic example of claque activities in the upper gallery.

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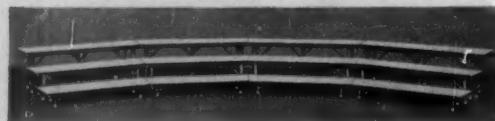
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The least corrupted claquers were undoubtedly the students and buffs at the Vienna Staatsoper in the 1920's. Their *chef*, Joseph Schostel, knowing his audiences were not rubes, maintained that "the driving power of the initial applause must overcome (the audience's) inherent inertia." Every singer of whom Schostel approved received genuine, immaculately timed volleys of somber, satisfying claps. But clients got 24-hour service.

For instance, after Maria Jeritza's last encore curtain fell, half the claque, tearing down to the stage-door, would shout ovations as she entered her car. Others raced to her home where Schostel gave each an assignment: leap on the running board, open her-front door, etc.

Jeritza would arrive, somehow make her way through the throng into her house and to an upstairs window where she would fling bouquets, one by one, to her claquers. Should Madame Jeritza miscount, Schostel was not above shouting "One more bouquet, please."

At the Metropolitan, Manager Giulio Gatti-Casazza early in his reign (1908-1935) installed a permanent claque. Artists used it if they wished and soprano Frances Alda (Mrs Giulio Gatti-Casazza) was so free with her tickets, especially when in recital at Carnegie Hall, that she was called the "claque's mamma." Caruso never sang without first spotting about 50 of his retinue in good seats — or so his contract stated. He had legitimized the Met's claque when Gatti revived Gluck's *Armide* for him. Harrowing silences had marked the initial performance because no one in New York knew the antique vehicle except tenor Alessandro Bonci's valet — who was put on the Met payroll forthwith.

Various Met *chefs* over the years have not only managed a living. They also have seen the U.S.A. from aboard the Met's annual tour trains. But the ranks of the *Romans* have been decimated by the intolerance of the Met's discerning, democratic public. Occasionally, a few rowdy, ineffectual claquers infiltrate the standees, but even the season on standees may be at an end. How many plush corrals these loyalists will be provided at the new Met, opening at Lincoln Center in 1964, the architects do not know.

Nevertheless, the claque's duty, like a deficit, is apparently germane to opera. As Irving Kolodin has observed: "The public at the Metropolitan is much better off in the hands of the claque than in the hands of the clique."

THE END



STUDENTS VISIT THE MANUFACTURER

BY MILTON GOLDBERG

Visiting local factories in your area which are engaged in a service to the music industry can be of great interest to students, parents and teachers.

In a recent trip taken by the Skokie Jr. High School Orchestra of Winnetka, Illinois, to the Kay Musical Instrument Co., in Chicago, the youthful musicians, especially the cello and bass players, agreed that their instruments must be very important members of the orchestra and band family since so many of them were being manufactured.

From the beginning of the guided tour, where the rough wood was planed, to the shipping room, where the finished products were being packed in special shipping boxes, the visitors were constantly questioning the guides and craftsmen about the processes used. Many wanted to know why the black strip of wood (purling) was being inserted along the edges of the basses and cellos, and the foreman in charge proudly explained its protective purpose. Other questions concerning the choice of wood, the forming of the instrument and the interior construction continued to be of interest long after the group returned to school.

The mother of a bass student, who came along as a chaperone, mentioned that she had "much more respect for her daughter's instrument" after having seen the great number of processes used in its manufacture and the number of craftsmen who are responsible for each operation.

The Winnetka students have also visited the Leblanc Corporation in Kenosha, Wisc., The Slingerland Drum Co., in Niles, Ill., The Karnes Music Co. in Evanston, Ill., The Rubank Music Publishing Co. in Chicago, and The Lyons Band Instrument Co. in Chicago. Annual visits are also made to nearby Northwestern University in Evanston, where orchestra and band rehearsals by prominent faculty and guest conductors provide additional rich experiences.

Many of the companies are very eager for school groups to visit their plants and have educational consultants available for guidance. At the Kay plant, Robert Keyworth, sales manager, and Sidney Katz, president, personally took charge of the group. At the Slingerland Drum Co. Haskell Harr, dean of America's percussion teachers, guided the groups through the plant while at Rubank, Harold Walters, prominent composer and arranger, conducted the tour.

In planning trips the following suggestions may prove helpful. In plants where machinery is used it is best to divide the students into groups of 10 to 15, each with a chaperone. Usually parents and private teachers will be very interested in accompanying the groups and assisting by acting as chaperones. If your school owns a portable battery-operated amplifier such as the Audio Hailer or a similar unit, bring it along. It is sometimes impossible for

(Continued on page 89)

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Percussion for Composers

(Continued from page 40)

bal player will have more than one set of hand cymbals and three or four suspended cymbals, each with a different color quality. Completing this family are the tam-tam, the smaller, higher pitched gong and the very small antique cymbals of definite pitch. Among the accessories we have triangles, tambourines, wooden and metal castagnets and various pitched wood blocks. The whip (or slap-stick) and the ratchet also fit into this group. The timpani, three and preferably four (with pedal mechanism for quick pitch changes), comprise our fourth category.

For the sake of comprehensiveness I would like to call attention to another group of percussion instruments that will eventually find their way into the section as standard instruments. This group consists of instruments of Latin-American derivation, the most common being maracas, cabassa, claves, gourd, timbales, bongos and conga drum. There has also been a great influx of African instruments recently. I have found, in actual use, that one of the most interesting is the *lujon*, a pitched instrument somewhat like a marimba, and I advise all composers to try to locate one and hasten to listen to its sound quality.

It is clear that instruments of one unit may be blended with one another or cross-blended with different instruments of another group. Besides this there are the enormous possibilities of using instruments from these groups in various combinations with the other sections of the orchestra. It is rather difficult to talk about the newer techniques of writing for percussion when one feels that such a technique has, in fact, never existed. There is a large area for further experimentation in the choice of sticks or mallets used in the playing of various instruments. A few examples will suffice: I have found it preferable at times to use a xylophone mallet on the chimes when a sharper, more penetrating sound is needed.

Though the use of timpani with solid wooden heads is a scarcely new compositional device (see Berlioz' *Symphonie Fantastique* and Richard Strauss' *Ein Heldenleben*), a wooden stick with a smaller striking surface, such as a snare drum stick, has an attractive sound and can be very useful (Elgar uses snare drum sticks for a timpani roll in the *Enigma Variations*). The use of two different mallets in certain timpani passages where an enormous dynamic contrast is called for, is very useful.

One wooden and one regular felt stick will bring off the desired effect. I have often used the tambourine, lying on a flat surface, struck with snare drum sticks or xylophone mallets, when a rapidly articulated series of staccato notes with tambourines is called for. This is invariably better than thumb rolls, fingers or fist articulations on the tambourine.

Composers should not overlook the possibilities of wire brushes on the snare drum (a most common jazz technique). The brush sound can be amplified tenfold if exactly the same brush pattern is used on a large timpani (28 or 32-inches). On the timpani the use of the brush should be confined to a "swish" pattern (rhythmically passing the brush over the surface of the drum without lifting it from the head).

Careful consideration should be given to the use of the vibraphone, with and without its electric vibrato. In my own *Symphony for Percussion and Strings* I found the vibraphone with vibrato against a string orchestra playing non-vibrato to be extremely effective. For subtle shadings, one should investigate the striking of the cymbals with other than the ordinary mallets (one possibility being Bartók's use of a nail file on a suspended cymbal in his *Sonata for Two Pianos and Percussion*). An antique cymbal struck with a triangle beater rather than another antique cymbal is more likely to produce a tone of very pure quality.

The impact of Latin American instruments upon contemporary jazz has introduced a new percussion technique in this country, but as ancient as the first tribal drum messages. It involves the use of the performer's hands on the drum head in place of sticks. This technique (employed on the bongos, conga drum, timbales, etc.) makes use of the player's fingers also, and occasionally the elbows. In short, it is not a skill acquired without proper training and sufficient practice. I have yet to meet a symphonic percussion player who is really qualified to play the various instruments requiring a hand technique. Yet it is possible to use the principles involved: I have had players rub their hands (palms down) over the drum head to an indicated rhythmic pattern with satisfying results. This method excludes the necessity of the player having the extremely calloused hands that are necessary for the performer to have in order to produce the correct sound on these instruments.

Composers should not shy away from experimenting with various

combinations of percussion instruments. Some of the most unlikely on paper come off splendidly in performance. (In *Evolution* I wrote a canon for xylophone, timpani and Chinese tom-tom).

In all probability, it is the movement underneath the melodic material that is the major stumbling block to a composer unaware of what the percussion section can produce musically. If harmony (any brand) is meant to take you from Point A to various other points, creating and easing tension on the way before returning home to Point A, then I maintain that the percussion section is fully equipped to do just that. For harmony is sound control, and sounds of infinite variety are what the percussion section can produce better than any other section of the orchestra. For example, given any melodic line in any instrument, it is possible to move that line, employing only percussion instruments of either definite or indefinite pitch beneath or above it. And while doing this the instruments employed can create the necessary feeling of tension and its release.

It is also possible to create thematic material from within the percussion section and not only with the instruments of definite pitch. Unfortunately, I find that the composers who have been writing percussion music have been too intrigued by the novelty of the medium. Until composers can think of the percussion section as an equal of the string section, in so far as producing music is concerned, I'm afraid not much percussion music of worth will be written. For obvious reasons, one has to believe in the materials one is working with.

A final word to a composer about to undertake a purely percussion piece. It is tremendously tempting to overwrite; it is not uncommon to hear of new percussion works that advertise the employment of ninety percussion instruments. One hears little afterwards of the musical value of the piece. One of our most revered pioneer percussion pieces is a mess—orchestration-wise. Half of what is written will never be heard under the most ideal performing conditions. Quantity does not mean quality. Five percussion instruments, well-chosen, can be more rewarding than ninety.

It is my hope that eventually enough composers of talent will write enough music for percussion to establish chamber ensembles that will perform on a regular basis. That will be Magna Carta Day for all percussionists.

THE END

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Can Music Be Nationalistic?

(Continued from page 25)

in avant-garde music but are bewildered as to what to do. I encourage them to go through all the new movements that occur, and I don't find them consciously trying to be American. But, ironically enough, I find students unconsciously *being* American. This will eventually give us a typical American music. Our young nation is just now becoming to be like the rest of the world. If the United States is to have a nationalistic music, the works of more of our young composers will have to be heard. This is a problem shared by the other arts as well.

A basic problem is the question of musical meaning, the background of which has become enormous. All new music is going to be heard against that background of meaning, in itself an obstacle. We are waiting for a genius to come along and tell us how, for example, twelve-tone technique and electronic music are related to a great mass of musical meaning. The genius I am hoping for will appear; he always has in the past. But recognizing him may be more difficult than before. I hope that we are not as slow to recognize him as in the case of Bach or Schubert.

The new sounds that we call "Eastern" are not too different from the exoticism of the Romantic period. One tries to avoid anything that has ever been heard before. The public is attracted by new and strange sounds but, of course, fails to get the meaning. The texture of sound, regardless of what it is, has always fascinated composers, but the conscientious ones have stressed musical meaning and want sincerely to add something to their art form that is new. Many give a new interpretation to something which will be difficult for the contemporary audience to understand. Of course, as a work is heard again and again, it becomes accepted more and more, and the composer's intent is made more clear. In art and poetry it is somewhat the same. Art can be an illustration of the word but in some instances it has become art for art's sake. A valid artistic creation is involved and might not be sensed readily. The technique may be the subject matter. The *how* has become the *what*, but even Debussy, for example, has done this. There seems to be color and texture only, with no apparent theme. The listener looking for an obvious melody says "I don't know what this is about!" However, Debussy's music is now

quite clear to most of us, and has been accepted. Again, people should not expect to understand everything immediately.

Today's audiences hear different things in a musical composition—things that fit within the context of the time. The impressions will always vary. For example, in the Scherzo of Dvorak's *New World Symphony*, there is a spot where the triangle comes in. In days past the musicians and audience alike would say "Answer the phone!" in jest. Today's audiences do not react that way, for telephones do not sound that way any more. Today's young person will therefore not be influenced by that reaction, except as a historic piece of information concerning that work.

We need a performer to bring written sounds into real sounds. As in the case of poetry and the drama, music is basically an oral art. Should I read poetry to myself, the sounds I would make would not be the same as those of an expert poetry reader. I ask myself, "Am I able to make the sounds that the poet intended?" In my own compositions I find a parallel: I do not make a sound while composing. The first rehearsal is my big moment. I don't hear a definite finished product as I conceive orchestrally. Does it come out the way I want it? Yes, but each time it is different; I am very proud of the art of music that it is capable of that very thing. Every time I hear a Beethoven symphony, it is different. I don't think much of the composer who says "This must be played in exactly 3½ minutes, using a stopwatch." The same applies to an actor's interpretation of Hamlet.

From a composer's point of view, he may never hear a performance that he likes the "best," but I am always grateful for new appraisals of a work and the varying interpretations. This adds to the intrigue of this form of expression. It is more valid when it can say different things to different interpreters. And the composition will have expressed the composer as well.

Music must be written with the idea of someone listening. It has been my fate to write things for specific artists and occasions—a curious experience for me. My own result has been classified as neo-classical. I was commissioned to write something for the New England Festival of Music, and the result was *Three New England Sketches: Seaside, Summer Evening and Mountains*. These were the subjects that prompted me to compose. I did not intend

to openly suggest the subject matter, but a man came up to me, following the premiere, and said, "I hope you don't mind my saying that I smelled clams during the first movement." I said, "No, that is quite all right. They are *your* clams." Each individual is free to interpret as he wishes.

As I complete a new work it is customary that I do not like it. After several interpretations, though, I find that it isn't quite as bad as I had thought. The composer must enjoy his *search* even though he may never find exactly what he wants. The composer owes but one paramount responsibility to himself—to express only himself. This should be enough. The artist is an individual and his best freely expressed creative contribution is made most often spontaneously and without premeditation.

THE END

Pioneering for New Music

(Continued from page 32)

areas, but foreign singers are *not* better than American, and opera for Americans is *not* better for an American audience in a foreign tongue.

I consider this as a form of snobism, prejudice and a kind of narrow provincialism. The sophisticated opera enthusiast knows that there must be more offered to the audience than incomprehensible sound and spectacle. Puccini, Mozart and Verdi cared a great deal about the living stage, which must be understood if it is to be considered "alive," and must be more than an oral delight. I remember reading that Emma Eames said, about fifty years ago, it was preposterous that opera should be done in a foreign tongue in America, and she anticipated that in a year or two things would begin to change!

Obviously, things have not changed a great deal. There are only a few progressive places where opera is done in English. I have seen, in my own experience, the difference in singing to an audience which is understanding the language, and one that isn't—especially in comic operas like *Cosi fan tutte*. What a difference there is in audience reaction! In my own experience as a member of the audience, I once heard *The Marriage of Figaro* in Italian at the Met (after having sung it in English myself) and laughed at something that I knew very well. I was scowled at by an entire row of listeners who no doubt thought that my solo laugh was rude. Well, I can't consider them snobs; I can only consider them

"provincial." I knew what was going on and they *didn't*! And this is sad, for it is too great a comedy to let pass with nothing but sight gags.

One night, while returning home from a performance of an American work at the City Center, the cab driver asked, concerning the crowd of people at the stage door, "What are all those people doing?" I said "They have been to the opera." His reply was, "What's going on there?" and I said, proudly, "An American opera." He turned to me, rather startled, and asked "What language do they sing it in?"

This is part of the problem. He was completely astonished! It never occurred to him that American opera could be in English or that such a thing actually existed. There is a vast potential audience for American opera that must be encouraged to attend, for they would find it enjoyable if they liked music at all. Is there an immediate solution to this problem? Yes, and audiences for American opera are gradually increasing because of the attention brought to focus on this problem via television, records, radio and magazines—a prime example of which is the Bell Telephone Hour.

The Bell Telephone Hour has been really most imaginative in taking, let's say, an excerpt from an opera, and, with clever staging, extraordinary lighting and good sound, they have paved the way for a new understanding of opera, both foreign and American. It is comforting to know that many of us are still pioneering in the New World. THE END

The Unwritten Note

(Continued from page 58)

tune." This is entirely natural but the payer does not always know the tune.

It may be argued that as war is too important to be entrusted to generals, so music is too important to be entrusted to musicians. In certain instances, however, this theory is projected beyond the bounds of reason and common sense. In this the musicians and the artists must bear much of the blame. They have, with some notable exceptions, been too willing to leave the responsibility of the support of the arts to others. They have too frequently failed to develop the kind of leadership which is needed or to make that leadership effective.

THE END

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Most band directors like to get together from time to time and talk shop. Many of the things that seem to bother new band directors are non-musical problems about which they receive little or no training in college. These problems are none the less an integral part of their job as a band director.

One such problem is replacing and fitting uniforms. One might ask if fitting a uniform is in the sphere of musical training and the answer would have to be that it is not, but I suspect many—if not most—directors have had this problem to face from time to time. The appearance of certain colors and styles of uniforms, the durability of different materials, and allowing sufficient time for replacement uniforms to be made—all of these things need to be taken into consideration by a band director who is purchasing new uniforms.

Another ever-present problem is equipment. Securing and maintaining all of the paraphernalia of even a moderate size band takes a real organizer. A musical problem? No, but one every band director faces.

Transportation and planning for band trips is frequently a problem. Making a successful and safe band trip requires much careful planning unless, of course, the band director is conditioned to chaos.

Discipline is one of the most troublesome problems for a new band director. The word "discipline" has fallen into disfavor. Educators usually ask "What do you mean by discipline?" I use the word here to mean control of the band. One director expressed his views on discipline to me by saying "You don't learn that in school." Experienced teachers say that discipline becomes less of a problem as you gain

BANDMASTER'S LAMENT: **NON** MUSICAL PROBLEMS

By
Robert
O.
Cody

more experience. Naturally, good morale greatly reduces the need for discipline. It seems to me that discipline is another one of those non-musical problems that every effective band director must solve according to his own philosophy and personality.

Public relations could be mentioned also. That article for the local paper, that talk before the band boosters club, men's club, or P.T.A. could mean a new set of uniforms or some new instruments. Recruiting new students for the band requires good public relations with the community. Good relations with the administration, teaching staff and maintenance crew can often mean success or failure for the band program. Public relations is an additional, important "non-musical" obligation.

Working out a satisfactory budget can also cause trouble. Directors need to make a critical evaluation of what to buy, how much to spend, and sometimes how to raise more money. For those who happen to obtain a position with an affluent budget I wish to relate the story one director told me. After being informed of his generous budget and before meeting his new band, he went out and bought six new bass

horns at a fabulous cost. When school started no one could be persuaded to play bass horn. The administration's consternation can be imagined.

Careful attention should be given by the new band director to the period in the day when band is scheduled. This can be a real problem. If the band has a serious scheduling conflict, the size or quality of the band can be greatly reduced. I certainly believe a new director is justified in asking his employing superintendent and principal about the scheduling of the band, band credit, and their own opinion on the role of the band in their school.

Almost every band director receives some training or has some experience in marching, organizing half-time shows, assemblies, etc., but I think the public sometimes forgets that this type of training, for which most directors have an ever increasing need, is not literally musical training.

This is not the end of the list but I hope it is enough to make the point that colleges could do more along these lines. Some colleges are doing an excellent job of preparing well-trained band directors while other colleges are less inclined to new innovations in their curriculums.

I am not suggesting that these non-musical problems crowd out the more important musical training that is vital to every band director. It seems to me that in many cases courses now required of prospective band directors could be broadened to include discussions of these non-musical problems. I realize that all the problems a new band director will face cannot be anticipated in his training but much could be done to cushion the shock.

THE END

Records Are My Teachers

(Continued from page 77)

Lauri-Volpi, well on in years, has been singing for decades and his voice is still fresh and youthful. This comes from years of careful study and singing.

The most important single facet of singing is a healthy sound and strong technique, neither of which can harm the voice and offers the singer a great deal of security. A healthy voice requires a healthy body and, as clean singing comes from healthy breathing, I have found it advantageous to follow a strict program of physical exercise. Before singing I will exercise for a while, followed by a period of sheer relaxation. Only after this routine is completed do I feel qualified to perform.

The male singer should begin his extensive training about the age of 22 and his female counterpart should start at 18 years of age. Study should be for a minimum of five years, the average period of time in almost all schools throughout the world. The period should not be less, even if one decides to disregard formal voice training.

The question that often arises when embarking upon a vocal career is the advisability of studying the piano or another instrument. I feel that while it is surely helpful, it is not necessary for the singer to be adept on an instrument and it can easily be proved by pointing to the many great sopranos, contraltos, tenors and basses who will be remembered as long as opera is listened to and who never knew how to play the piano, or any other instrument, aside from the fact that many of the vocal luminaries of the past could not even read music!

Students should practice today and sing tomorrow and never for one moment forget the great operatic tradition, which offers a wealth of ideas, technical suggestions and sheer tonal opulence. THE END

Students Visit The Manufacturer

(Continued from page 83)

the students to hear the guide near a noisy cutting or sanding machine. Be sure to obtain permission from the proper authorities to make the trip, and make definite arrangements with the manager or executives as to date of trip, time to visit, number of pupils planning to visit, number of guides needed. Make arrangements for any pupils who are not going on the trip, and obtain the permission of the parents and their co-operation. Set the standards

for the personal conduct of the group before entering the plants. Be sure the pupils understand that production is slowed down by visitors, often at financial sacrifices to the factory, and it is only through their good behavior that their school groups will be invited to return in the future.

In a study made by Dr. Henry Ford, principal of Winnetka's Skokie Jr. High School, at Harvard University, he wrote that "adequate planning for the trip will determine either its success or failure. Classroom activities preceding the visit play a vital part in accomplishing the objectives of the field trip. Pupils should have a clear idea as to why they are going. Preliminary

reading, pictures and films may serve as an orienting experience. . . .

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In the forthcoming school year, plan on visiting some of the music firms in your area. It cannot help but increase your students' interest and enthusiasm for music. THE END

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IN & OUT OF TUNE

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The two most important songs of the war were unquestionably "Dixie's Land" (generally abbreviated to "Dixie"), the musical battle cry of the South, and the "Battle Hymn of the Republic," which served the same purpose for the North. Ironically enough, the words and music of the permanently popular "Dixie" were created by a Northerner, the minstrel Daniel Decatur Emmett of Ohio, while the melody of the "Battle Hymn" can be traced back to a camp-meeting song, "Say, Brothers, Will You Meet Us?", composed by a Southerner named William Steffe.

Beyond these authentic and well-established facts, there is a wealth of violent disagreement concerning both numbers. The truth about "Dixie" seems to be that "Old Dan" Emmett wrote the song in a New York boarding-house on a rainy Sunday in November, 1859, as a "walk-around" for Bryant's Minstrels, of which he was then a member. It had nothing whatever to do with war of any kind and was quite devoid of martial spirit, except for the fact that its lively tune is excellent for marching.

It was first published by Philip

Werlein (whose store is still the musical center of the city), with no credit to Emmett, and then pirated repeatedly in the same anonymous fashion until Firth, Pond & Co. bought the copyright for \$300 and brought it out with proper recognition of its true authorship.

The title of "Dixie" had nothing to do with Mason and Dixon's line, and was apparently applied to the South only after the appearance of Emmett's song. Its origin has been explained as the slang term for a \$10 bill, known in New Orleans as a "Dixie" from the French word "dix." There is also a story that "Dixie's Land" was actually a farm on Staten Island, whose owner was kind to his slaves. According to Dan Emmett, the phrase "I wish I was in Dixie" was a common expression of nostalgia among show people.

THE "Battle Hymn of the Republic" has also had its full share of controversy. The origin of the music is unquestioned, dating back to about 1856 and generally known as "Glory Hallelujah" or "the Hallelujah song." It became popular as "John Brown's Body," but there is some doubt whether it actually referred to the abolitionist of Harper's Ferry. The words were first sung by the glee club of the "Tigers," a battalion of the Massachusetts Infantry, and it has been claimed that they were intended as a joke on one of the soldiers, whose name was John Brown. In any case it was the 12th Massachusetts Regiment that spread the song all over the East on its way to the front.

Concerning the authorship of the great words beginning "Mine eyes have seen the glory of the coming of the Lord" there is no argument. They were written by Julia Ward Howe after she heard the John Brown version sung by marching soldiers in Washington, D. C. The Reverend James Freeman Clarke is given credit for suggesting to her that the stirring music was worthy of a more dignified text. The story goes that the opening line came to her that night, while sleeping at the Willard Hotel. She lighted a candle, picked up a sheet of paper and completed the poem before dawn.

Mrs. Howe sold her poem to the Atlantic Monthly for \$10, and it appeared in the February issue of 1862. The rest is history.

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- SATB No. 4—POPULAR STANDARDS
- SATB No. 5—SONGS FOR SPRING
- SATB No. 6—SONGS FROM THE CLASSICS (SECULAR)
- SATB No. 7—SPIRITUALS
- SATB No. 8—SONGS FOR GRADUATION AND BACCALAUREATE
- SATB No. 9—SACRED CONCERT FAVORITES
- SATB No. 10—SACRED CHRISTMAS SONGS
- SATB No. 11—CHRISTMAS CONCERT FAVORITES
- SATB No. 12—EASY CHRISTMAS SONGS
- SATB No. 13—FOLK SONGS
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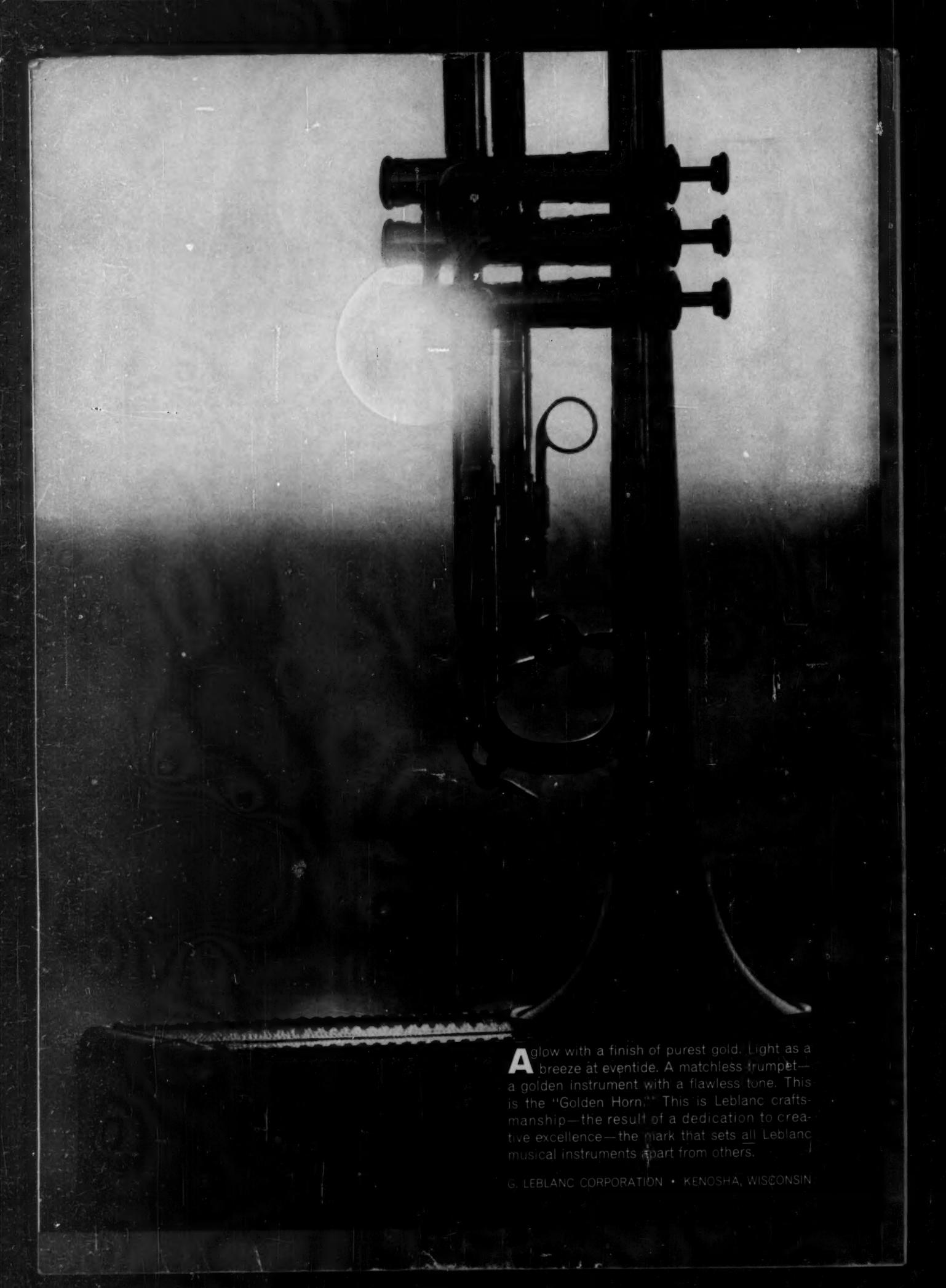
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